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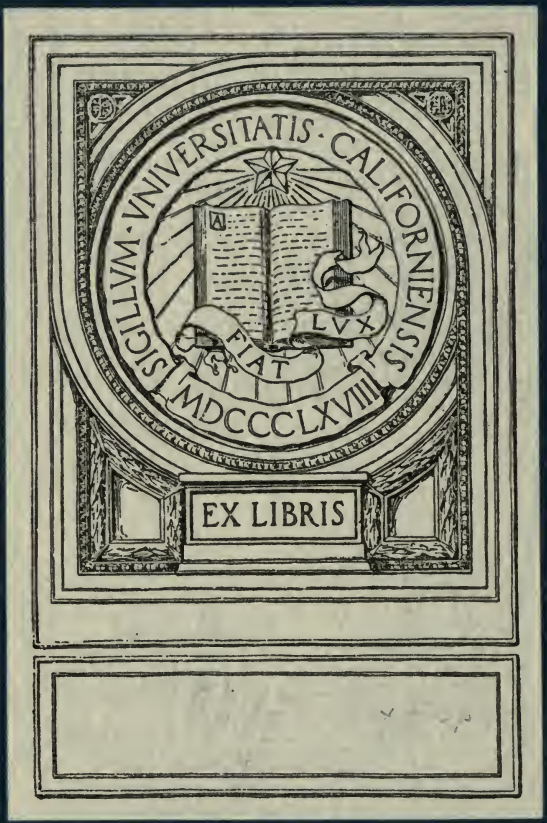
B. Qu. Morgan

Nature
in Middle High German Lyrics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Hesperia
Schriften zur germanischen Philologie
herausgegeben von Hermann Collitz
Nr. 4

Nature
in Middle High German Lyrics

by

Bayard Quincy Morgan, Ph. D.
University of Wisconsin.

Göttingen
Vandenhoeck & Ruprecht
1912
Baltimore: The Johns Hopkins Press

Hesperia

Schriften zur germanischen Philologie

herausgegeben von

Hermann Collitz
Professor of Germanic Philology
Johns Hopkins University, Baltimore.

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Preface.

While there is no lack of studies in the development of a sentiment for nature in the literary and other arts, and in particular, studies of the feeling for nature in ancient and medieval times, there has been heretofore rather a dearth of statistical investigations of definite, limited fields. The present monograph attempts such an investigation for the German lyrics of the Middle Ages.

Not that it is the first work of its kind, however. A very thorough and enlightening study is Miss Gertrud Stockmayer's doctoral dissertation, "Über Naturgefühl in Deutschland im 10. und 11. Jahrhundert" (published in the Beiträge zur Kulturgeschichte des Mittelalters und der Renaissance, Heft 4, 1910).

A procedure similar to that followed by Miss Stockmayer had already been adopted by Arthur B. Cooke in his dissertation, "The Development of the Nature-Sense in the German Lyric: a Comparison of the two Great Lyric Periods" (Univ. of Virginia Studies in Germanic Languages, 1902), in so far as he groups his material under headings such as "The Seasons", "Birds and Flowers", etc.

As the present monograph was undertaken with the idea of arriving objectively at the facts in the case of the medieval lyrics, and the author therefore wished to preserve as far as possible an impartial attitude in approaching his subject, Mr. Cooke's work was not consulted until after the completion of the investigation whose results are here presented. Since my conclusions differ somewhat from those of Mr. Cooke, it may be permitted to discuss his treatise in this place.

My principal disagreement with Mr. Cooke is not so much in his facts as in his interpretation of them. He is perhaps somewhat harsh in his judgment of the medieval poets, and a slight shift of the point of view would result in a statement not materially different verbally, but of a decidedly different spirit. His point of view is that of the 19th century, and that this does violence to the early writers he himself confesses (p. 6): "It must be recognized that in thus putting the two periods together in comparison, the later period would have a great advantage, due to the recent strides in natural science, and

the quickened interest in Nature and knowledge of it, incident thereto." Having made this confession, however, he thinks himself absolved from making further allowances for the limitations of the early writers, and proceeds to compare modern and medieval poets promiscuously. What results is certainly the fact that the former are vastly superior, but it is not so certain that we are to censure the ancients rather than praise the moderns.

Mr. Cooke's sweeping generalizations occasionally lead him into more or less serious error. Thus he says (p. 7), "The stock in trade is the *rose* and *lily* and *violet;* the *nightingale* and *cuckoo,* with an occasional *eagle* or *lark; sunshine* or *moonlight* or *starlight;* joyous spring, dreary winter." This statement conveys a decidedly wrong impression. The cuckoo (see p. 122 below) is regarded with great scorn by the Minnesingers, so much so that its very name is a term of obloquy. So far from the eagle or lark being occasional, as compared with the cuckoo, they are much more frequent, while the falcon, which Mr. Cooke does not mention, is more common than either. Nor is there any comparison between the sun and moon or stars, in point of frequency.

Quite erroneous is the statement (p. 8), "There is scarcely an ecstasy over Nature or even a delight in her for her own sake in the whole range of Minnesong." See pp. 11—30 below, and Chapter XIII, in which unmistakable evidence of joy in nature is presented; also Miss Stockmayer's treatise, *passim.*

In the light of her results, the following must be amended (p. 12): "It is, as it were, the first breaking from these bonds, the first awakening of the senses, the dropping of the scales from the eyes, which we find manifested in the writings of the Minnesingers. It is the first movings of a new nature-sense in literature . ." Miss Stockmayer refutes this with her results for the tenth and eleventh centuries.

Unfortunate ist Mr. Cooke's example from Walther on p. 15. In it the words occur: dâ ſach ich bluomen ſtrîten wider den klê, weder ir lenger waere. In his comment he says, "The references are quite colorless and have no individuality." As a matter of fact, the figure of the emulation between clover and flowers is strictly Walther's own, and is both fresh and charming. And the example from Goethe, with which he compares it, is badly chosen.

Still more unfortunate is an example somewhat farther along. He says (p. 27), "Summer among the modern poets, as specifically mentioned, is rarer than among the Minnesingers; but wherever mentioned, it is with far greater understanding." Then he proceeds to quote a stanza from Goethe, and comments, "These features, if not just distinctive of summer as against spring, are certainly distinct in themselves, and give us, all together, a bright and refreshing picture, such as any sympathetic eye may see upon the meadow of an early June (!) morning."

"Dürner's tribute to her cheek as ſ̔rôſen rôt geſtröit ûf wîzen ſnê" is certainly not "an unusual comparison", but occurs in various forms with comparative frequency (p. 69).

Of a poem printed on p. 115 Mr. Cooke says "No one could possibly mistake the above description of a Dutch landscape, with its windmill and thatched roofs." The windmill, characteristic of Holland, is by no means confined to it, and the thatched roof is at least as familiar in Germany as in Holland.

On p. 112 a familiar stanza of Goethe's is ascribed to Herder; and on p. 70 Mr. Cooke seems to ascribe the lines ein ſwal ſlent von leime ein ḣiuſelin to Otte zem Turne.

Inasmuch as most of the books which deal at all with the early literature mention the treatment of nature, it would be idle to gather here all the possible references. To Biese and Lauchert I have referred below. Much briefer and more sketchy than Biese's standard work is Julie Adam's "Der Natursinn in der deutschen Dichtung" (1892); while Otto Lüning's "Die Natur, etc." (1889) deals primarily with the medieval epics.

In conclusion I wish to express my thanks to Prof. Collitz for numerous valuable suggestions, and to my wife for assistance in the proof-reading.

Madison, Wis., August, 1912.

B. Q. M.

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Chapter I. Introduction.

„Lyric poetry is the place *par excellence,* where the soul which enters into nature with love and sympathetic understanding can give the most intimate expression to its emotions. The picture from nature becomes a symbol of the inner life, or a soul is introduced into nature itself, and thus nature and soul, outer and inner world are fused; or on the other hand the landscape, the scene in summer or autumn, spring or winter, is merely a background, a frame, an ornament. As the German court epic received its matter from France, so the German Minnesong was stimulated by the troubadours of Provençal. The differences of nationality present themselves clearly. With the vivacious, ardent South-French everything is fresher and more vivid sensually, but also more martial; with the rhapsodical Germans everything is more monotonous or feeble, more melancholy and soft. Yonder is bold proud wooing, battle, and the triumph of victory, here brooding and worshiping and rhapsodizing. With the Provençal poets everything bears more the stamp of opportunity, of the living moment, with the German Minnesingers everything remains more and more stereotyped, monotonous, both the picture of nature with May and birds, sun and meadow green, rippling water and gentle wind, and the emotion of love even in its cry of yearning[1]).“

If, as these words seem to indicate, we are to see in the Provençal troubadours the forerunners and intellectual forbears of the German Minnesingers, we can only do so with reservations. Certainly German love-songs are much older than Provençal influence; certainly also the nature element in German

[1]) Biese, Die Entwicklung des Naturgefühls im Mittelalter, Leipzig 1892, p. 111. — For the sources of many of the medieval ideas about animals and birds see Lauchert, Geschichte des Physiologus, Strassburg 1889.

love-songs or *Minnelieder* is not merely independent of Provençal influence, but also reaches a more intensive and in some respects more interesting development than in the Provençal poems themselves.

For the first point note the following edict of Charlemagne, of the year 789: *abbatissae monasterio sine regis permissione non exeant et earum claustra sint bene fermata, et* (sc. *moniales*) *nullatenus winileodes scribere vel mittere praesumant et* (sc. *leodes*) *de pallore earum propter sanguinis minutationem.*" That is, the nuns were forbidden to write or send Winelieder, or to talk about their pallor. Now wini means friend, and it is clear that these „friend-songs" (cf. the MHG use of friunt) are simply love-songs, a surmise which is strengthened by the mention of pallor: the early *Volkslieder* frequently record conversations between two maidens, one of whom is pale and sad, the other ruddy and merry.

Thus the love-song is, as we might assume without the necessity of proof, one of the earliest products of German literary effort. But that such love-songs were even in their earliest beginnings concerned with nature appears in a fragment of the Latin poem Ruodlieb, from the early part of the tenth century, which runs as follows:

„Quid respondere Ruotlieb nunc vis, hera, per me?"
Dixit: „dic illi nunc de me corde fideli
Tantundum liebes, veniat quantum modo loubes.
Et volucrum wunna quot sint, tot dic sibi minna.
Graminis et florum quantum sit, dic et honorum."

This greeting to the loved youth contains the German words Liebes and Loubes, Wunna and Minna paired, a circumstance which points directly to a body of love-songs in the native German tongue, having a certain background or complement of natural phenomena.

And this also might be assumed without proof. It is obvious by natural law that the seasons must have played a very great part in matters of love, and we are so assured over and over again by the Minnesingers and by the lower class poets of later periods. It was only with the return of clement weather that it was possible to start new love-affairs, or renew old ones, and this was as true of knights and ladies

as of peasants and their sweethearts. With the return of spring people again repaired to the open air, and the companionship and social intercourse fostered by common delight in the new season, coupled with the mating impulse that the spring always awakens in man, combined to form a real season for love, as well-defined as the modern opera season, for instance. And so the coming of the flowers, the appearance of green leaves and grass, the return of the birds, were looked for eagerly and noted with joy by all whose hearts inclined to love.

Now, it is perfectly true that the Provençal singers precede the Germans in time, and it is equally true that German Minnesong owes its existence to Provençal example. But that is far from saying that Germany would have produced no songs of nature and love had it not been for that external stimulus. In fact, I am very strongly of the opinion that we should have had much more artistic and charming lyric poetry in medieval Germany than is actually the case, had the Provençal influence not made itself felt.

If it were true that the use of nature in the German songs is but a feeble and anaemic imitation of Provençal models, then we ought to find the best examples in the works of those men who first introduced the Provençal style into Germany. Yet that is emphatically not the case: and the poets of the Minnesangs Frühling offer comparatively very little nature material, when compared with later men such as Walther, Konrad von Würzburg, and even Neithart. We find the best use of nature in Germany only when the authors break through the unnatural restrictions of the traditional Minnesong, and write in illegitimate, but for that reason freer and more natural forms. The conventional form of the *Minnelied,* as the Provençal poets wrote it, calls for at most one strophe of nature, — spring, winter, birds, or what not, — which should serve as an introduction to the real poem, consisting of at least two, more frequently four or more additional stanzas. There are but three poems in the collections of Provençal edited by Bartsch and Appel which exceed this measure: I consider that it would be impossible to publish two different representative anthologies of MHG without including at least

ten poems which would be vastly superior, from the standpoint of nature treatment, to any one of those three.

These various circumstances go to show, as Uhland asserts, that the natural element in German Minnesong is not exotic, but is based upon national German tradition, as mirrored in the *Volkslieder* and in other poems not strictly belonging to the class of *Minnelieder*.

It is extremely unfortunate that illustrations and nature material have to be taken largely from the *Minnelieder,* and that critical appreciation of the medieval use of nature has been largely based upon those poems. For it is not too much to say that they are not fairly representative products of German lyric feeling, and certainly not as far as nature is concerned. For truly representative work we must look elsewhere than to the *Minnelied.*

On the face of it, this statement seems irrational; for surely we may expect in love-songs, if anywhere, true lyric feeling, and incidentally a true feeling for nature. But the *Minnelied* is not an ordinary love-song. In the first place, it springs from an immoral idea, one which, however morbidly attractive to one side of man's nature, can never stimulate the highest in him. This idea lifts sexual commerce out of its proper sphere as a concomitant of the marital relation, and makes it an end in itself, a Highest Good.

For note that the fundamental idea of the Minnesong contains an irreconcilable contradiction. The singer is seeking favor of a mistress, one higher in rank than himself, with whom marriage would be impossible, because of the difference in their rank. Then any favors granted *must* be secret and illicit. Thomasin of Zirclaere is very clear on this point. He admonishes the man not to be too precipitate and rash with his demands and claims, but to serve the lady long and faithfully e er ſi des dinges bite / da von ſi ir guote ſite, / ir kiuſche, ir guot getaete, / ir triuwe unde ouch ir ſtaete, / ir pris unde ir hüffcheit, / ir guoten namen unde edelkeit, / ir tugent gar zebrechen / unde ſich ſelbe ſwechen. Here is stated unblinkingly the fundamental contradiction of the *Minnedienst:* that which it was highly laudable and honorable for the lover to seek, was in the highest degree culpable for the lady to give, and if known must

cost her all respect, if not her very life. For not merely did the *Minnelied* sanction illicit relations, but the previous marriage of either party was no bar to *Minnedienst*. We know that Ulrich von Lichtenstein, for instance, author of the famous Frauendienſt, one of the maddest wooers surely of whom there is any authentic record, had a wife and children; and the whole idea of the Huote and the Merker must take its significance from the existence of a husband of the lady worshiped, who would be likely to avenge mortally the violation of his honor. All these ideas are already foreshadowed in the story of Tristan and Isolde, and that popular romance is undoubtedly partly responsible for the continued vogue of the *Minnedienst* and the Minnesong.

In the second place, the *Minnelied* was never a truly German product, but in form and style and largely in content it represents a pure imitation of a foreign model. And the damaging fact is that in the course of a century and a half it never became anything else in the hands of the German poets: from first to last it remained an imitation, and it died out as soon as the artificial conditions which gave it birth were done away. It was an exotic, a hot-house product.

In the third place, it was not merely artificial in Germany, it was so even in the tongue in which it originated. The *Minnedienst* was simply a use of the forms of the feudal system in the love relation. The lady is the absolute mistress, and the knight must serve her without reward, if she so wills it, and her smile or some equally intangible good may be the only profit of his service. But the poet may, and usually does, hope for the highest favor. Gervinus says, characterizing the unnatural character of this poetry: "we find here in women a severity which is more than the natural coyness of woman. The lovers here lack the joy of conquest, they are always the vanquished, they distrust themselves and despair of success; but this seems like an inverted relation, and the joy of victory in Anacreon seems to be closer to nature and more favorable to art. He trifles with his love, but reverences his art; the Minnesinger reverences his emotion, but trifles with his song, and plays with rhymes and words and tones. . . The true relation of the sexes, in which the

woman is not stern toward the man, but full of concern for him, not repellent, but merely yielding, not gloomy and severe, but cheerful, is not to be found here; woman here is now unconquerable and disdainful, now swiftly given over to appetite. The cause of the one, and the road to the other (and this is the real mistake of this poetry), one learns nowhere, unless perhaps in Triſtan." Naturally we may not expect the highest development of lyric poetry, or indeed of any other poetry, under such conditions.

To all these influences toward artificiality we must add yet another one, namely the necessity of impersonality. Obviously, where the love relation was an illicit one, it must be kept secret, not merely as a matter of shyness on the part of the lovers, but also as a matter of personal safety. None must know which lady was being implored for favor, or thanked for favors bestowed. Such a situation must have led to the writing of many *Minnelieder* which were quite without an object, mere word-plays which a poet must produce for the sake of his continued reputation. And thus another touch of unreality and fiction is laid upon the whole production.

Nothing betrays so decidedly the iron-clad restrictions under which these poets labored as the almost pitifully meagre accounts which they give of their respective lady-loves. Taken all together, we get perhaps as much as three complete women; but scarcely more than two or three details are ever found all together in one picture. One poet, indeed, attempted a fairly full description of his love, starting with her head, and proceeding down to the hips; but it is uncertain whether this was a case of hohe minne, and it may be said that the probabilities are against it. The author of the poem is not named. I will quote the descriptive lines, which occur not in a poem of regular stanzas, but in a Leich. She is ſo rehte wol geſtalt, with curly golden hair, ir lokke reide, goldes var, and an open rounded brow (the only mention of that feature), ir umbe twengen offen tinne. Her eye-brows are rounded, ein lüzzel uf gezogen, uf gebogen ſah ich da wolſtende bra; her eyes are bright and clear, ſo fin, ſo klar ir ougen brehen. Cheeks and lips are ruddy in hue, roſelehter liljen ſchin durch ir vil liehten wengelin, mündel rot. Neck and throat are white, and the hands with

long fingers, ir nekkel unò ir kele blank, an wizen handen vinger lank. Her breasts are small, ir brüstel under wat, ein lüzzel ufgedrat, so minnenkliche schouwe hat. She is long-waisted, with full hips, ir maze lange sitelin, ir uf gedrollen hüffelin, beslozzen, wol gedrungen (3,468 o).

Apart from this single attempt, we have literally nothing save more or less meaningless cries of admiration of ruddy mouth, pink cheeks, white throat and hands, and so on. Anything like an attempt to really describe would of course be out of the question, as I have explained.

Noting now the function of nature in these poems, we remark that there are three characteristic moods in which the poet may find himself: we have the happy poet, the hopeful poet, and the despairing poet; and the mood of the writer determines largely his attitude toward nature. Thus the happy poet is independent of seasons, because love surpasses the joy of spring and atones for the sorrows of winter: "Winter and snow are just like beautiful flowers and clover to me," a lady is quoted as saying, "when I hold him in my embrace." Similarly the despairing poet has little use for nature, for the joys of spring avail him not, and the sorrow of winter is not comparable to the grief which eats out his heart. The hopeful poet, on the other hand, may on occassion furnish not a little nature material: for on the one hand winter's sorrow is increased for him by the fact that his wooing must be just so long deferred, and on the other hand the joy of spring is intensified by the hope of success in love.

A development of the poems of successful love are the dawn-songs, and other erotic forms, narrative and dialog playing a large part in them. In the dawn-songs nature is necessarily restricted to an account of the dawn itself, more or less perfunctory, while in the others nature only has function in so far as the meeting of the lovers generally takes place in field or wood, which must be mentioned. But in general these songs offer no better field than the others for use of nature.

The foregoing analysis shows pretty clearly the unnatural character of the *Minnelied* and its enormous restrictions; and will perhaps help to explain the statement that we should not in the first instance look to this class of poetry for the true

lyric feeling toward nature which existed in medieval Germany. Where then shall we look? Surely not to the *Sprüche:* didactic, philosophical, only too often tedious and dry, they were not very suitable territory for the employment of nature. And obviously the religious lyrics, hymns to the Virgin, etc., are not much better off. But putting all these to one side, we still have two sources of good nature material. One of these sources consists of the songs of nature and love apart from formal *Minnelieder* not such an inconsiderable body of literature, as I shall presently show. The other source is the *Volkslieder.* And as a subsidiary group we may add those *Minnelieder* which cast aside the traditional form and devote at least half of their space to description or appreciation of nature.

A word is perhaps necessary in regard to the *Volkslieder.* We know that there must have been many songs sung by the common people, at the same time that knights and nobles were writing *Minnelieder,* but of these there is practically no direct record, inasmuch as it was the clergy and nobility in whose hands the recording lay, and who naturally cared little for the ruder forms of popular song. Yet such songs are very persistent, particularly in an age which does not know printing, and these left behind them very long-lived traditions, many of which found their way into books shortly after the invention of printing. It is the merit of Ludwig Uhland to have gathered from all possible sources, aided by comprehensive studies in other literatures, such early songs in High and Low German as seemed likely to have their origins in the Middle Ages. Inasmuch as in the majority of cases the actual provenance of the songs is not and cannot be proved, I shall not quote them in detail here; but the main points which can profitably be derived from them are admirably summarized by Uhland[1]) in the fascinating and scholarly treatise which accompanies the edition of the texts. That treatise shows, among other things, the intimate connection between the *Volkslied* and nature in the early age. It will be sufficient to call attention in this place to the songs which relate the marriages and burials of animals and birds, the "Laments" of

[1]) Alte hoch- und niederdeutsche Volkslieder, Stuttgart 1892.

wolf, hare, and swan, and finally the numerous and varied love-songs. The latter bear comparison with the *Minnelieder* proper very well, showing quite as much variety in treatment, and quite as much interest in nature.

The other songs of which I have spoken are not so easily accessible, however. They are scattered through many different editions, some of them have never appeared outside of von der Hagen's Minnesinger; and even if one had them all at hand it would be difficult to form a good idea of them from desultory reading. As it is important that readers of this monograph should have some general conception of the style and form of these songs, I propose to give in the following pages in English translation a large number of those medieval German lyrics which seem to me to stand out from the rest, as far as quality of nature treatment is concerned, or which are notable for the quantity of their mention of nature. I shall accordingly divide them into two groups, giving first those songs which are not conventional *Minnelieder* at all, second those conventional *Minnelieder* which contain an unusually large proportion of lines devoted to nature. The principle of selection was a purely methematical one: all *Minnelieder* were excluded which did not devote at least half of their lines to nature.

A word as to the texts is in order at this point. The poets of the Minnesangs Frühling (MF), except Heinrich von Veldeke, are cited from that masterly edition; Walther von der Vogelweide (Wa) is cited from the edition of Karl Lachmann; Wolfram von Eschenbach (Wf) from the edition of Lachmann; all other poets are cited from von der Hagen's monumental collection, Minnesinger. *Consequently all following citations in parentheses will be understood to refer to that work, unless otherwise indicated.*

I am aware that this procedure lays me open to criticism, but am prepared to meet it. The texts in von der Hagen are not edited critically at all, there are many spurious poems, and many false ascriptions of authorship. At the same time, these matters are here of small or no importance. I am concerned to register the results from the entire body of medieval German song, irrespective of authorship, careless of minor

errors in the text. The general results will not be affected by minor details of this kind. If a certain song is notable, if a certain figure of speech is striking, it matters nothing to us whether it was written by Reinmar or some one else.

No great poetical merit is claimed for the translations which follow. Curious or interested readers will find much more poetical renderings of some of the same songs by Mr. Jethro Bithell (The Minnesingers, Lond., Longmans, 1909). But in making good poetry, Mr. Bithell has freqently taken liberties with the form and matter of the original which however justifiable aesthetically would be unwarrantable from my standpoint, which is essentially the desire to inform. I am not proposing to transfer the poems which here occur into such forms as I think would fairly be their equivalents in English; my endeavor is simply to introduce my readers to the forms of the originals, as they actually occurred and were used. Hence I have felt it necessary to make my own renderings, which will be found at least to be accurate, both as to subject matter and rhythmical and metrical schemes. In some cases I have followed Bartsch's emendations for the sake of getting nearer to what were undoubtedly the forms of the originals.

Of the following songs of nature and love I should like to call especial attention to that by Johann von Brabant, so thoroughly modern in sound, with its swift lilting rhythm and its merry refrain; the second song of Hugo von Werbenwak, with its piling up of adjectives and nouns, evidently intended to have a humorous effect; the internal rhymes in Neithart's last song, and the exuberant rhythms in which he delights, imitated from the dances, at which perhaps most of his songs were sung; the long and complex strophes of "Woe, thou summer free", characteristic of much of this poetry in its later periods; the wolf's lament, by Süsskind von Trimberg, commented on elsewhere; the long stanzas in the songs of Konrad von Würzburg; the exquisite and thoroughly modern mixture of light humor with graceful sentiment in the Retrospect of Alexander; the famous lyric of Walther, perhaps the most delicious single poem in all this literature, "Unter der linden"; the same poet's humorous *„Vokalspiel"*, with its mock denunciation of the winter-time; and his equally humorous "Dream",

full of happy phrases and turns of speech; and the quantity of single stanzas by unknown poets, all giving voice to the common experience of joy in the spring and grief at the cruel winter. The last group is of especial interest for us, for it indicates what cannot be definitely proven, that very many stanzas, now combined with others of the same metrical structure to make entire "poems" in our modern sense, were not originally composed as introductory stanzas, but as independent ones, and so really belong in the list here presented. Color is lent to this, for instance, by the occurrence of a pure nature strophe in the midst of a long series of sober aphorisms of Frauenlob (3, 368), in which case we simply cannot imagine the stanza actually being sung along with the others. And we know that a poet would come back to a familiar Ton, or melody, and compose further stanzas to fit it. This, it would seem, must have been the case with some of the long poems of Neithart, in which so evident a break occurs in the continuity of the so-called "poem". Numbers of these contain several stanzas of pure nature description, then turn to something absolutely remote from it. The fact also that one MS preserves stanzas not found in others indicates separate composition in many cases. If we had full data, my list of pure nature songs would be at least trebled.

Herzog Johann von Brabant (1, 15).

Once I rose betimes to rove,
On a morn of May,
And into a shady grove
Hied me for to play.
There I saw three maidens stay,
They sang in turn this merry lay:
Harba lory fay, harba lory fay, harba lory fay!
And when I saw the grass and trees
In the orchard shine,
And heard such lovely melodies
From the maidens fine,
Joyful grew this heart of mine,
After them I sang the lay,
Harba lory fay, harba lory fay, harba lory fay!

Then the maid of greatest charms
With a bow profound
I saluted, and my arms
Clasped her waist around.
Kisses had my pleasure crowned,
She said: "Nay, nay, away, away!"
Harba lory fay, harba lory fay, harba lory fay!

Heinrich von Veldeke (1, 39).

The lovely summer's on the wing,
And birds with glee their notes are trying,
Each with other daily vying,
In singing welcome to the spring.
The eagle to the gentle breeze
Beckons from his lofty dwelling,
On the linden-trees
I have seen the leaf-buds swelling.

Walther von Metz (1, 310).

Greater cause this year I have than ever for my grief;
That some people flowers wear
Is unfair,
For they were not worth a leaf.
So I bemoan the flowers and the little warblers' songs,
These I think should shun
Many a one,
Unto whom no grace belongs.

Should I make a wish, I'd wish as hard as e'er I can,
That the birds should all agree
Equally,
To distinguish man from man.
If they then would sing to people as their hearts decree,
Men would surely learn
To discern
Rightly what their worth may be.

He to whom the nightingale her lovely song should sing,
He might e'er be free from woe;
Aye, and so
That would be a certain thing,

They to whom the goldfinch sang and also the cuckoo,
One could surely say,
Worthless they:
These how many, those how few!

Der von Wildonje (1, 348).

Let us show our jubilation,
Men and women, one and all;
Leave me, gloomy lamentation,
Since my longing eye did fall
On the splendor of the spring:
Daily hear we in the meadows
Little warblers sweetly sing.

Sun delights them beyond measure,
Over yonder mountain seen;
What is like unto the pleasure
Of a dewy rose's sheen?
Nothing, save a lady fair,
Decking out with soul untainted
Fairest charms to beauty rare.

Love is in our eyes reflected,
Entering this heart of me;
Lovers whisper undetected, —
Love, ah could I be with thee!
This did sing a little warbler in a leafy tree.

Hugo von Werbenwat (2, 68).

Lovely May, thou joyous vagrant,
Thou art welcome in our sight!
Many flowers sweet and fragrant
Brings to us thy sunshine bright.
All the world with beauty thou hast gladdened,
Birds are maddened
With delight.

Daily hear we sweetly singing
Our dear bird the nightingale,
Her glad lays are loudly ringing
All throughout the wooded dale;
Here in open rooms she was abiding,

There residing
In the vale.
Should we now be filled with sadness,
Were that seemly for the young?
When the world is full of gladness,
Joy should be on every tongue.
Let us by our glee make sorrow vanish,
Let us banish
Cares that clung.

The same (2, 69).

The summer's summer-bearing thrill
With joyous joy advances;
With leaves the trees are leaving, with blossoms blooms the grove;
The season seasonably still
With blooming bloom entrances.
The birds their songs are singing, intoning tones of love.
With lovely green the valley greens, with red the redness gleaming,
In crimson, carmine glow the spring encarnadined is beaming.
Here golden gold, there bluest blue,
There white of lilies' whitest sheen;
God colors many worlds in color, and ours he colors too.

Neithart (2, 119).

Heath and mead in joy behold!
With fairest robes themselves they did enfold,
Granted them by summer's hand.
Sing we proudly
All, and loudly:
The summer is come into the land!
Out, out of doors, ye maidens gay,
The cold wind's gone, come out and play;
Gone is the cruel snow.
Haste ye, hasten
To woodland basin:
Birds are singing, freed from woe.
All their pain is healed with glee;
Believe my words and come yourselves and see

What the summer has here displayed:
He's bewitching
Us, enriching
Many a tree with leafy shade.
Ye who can scape from watch and ward,
Put on the best array your wardrobes can afford,
And match therein your looks with ours;
Let's be viewing
Maids, and suing,
As we pluck the meadow flowers.
Though Riuwental my own may be,
This summer I of every care am free;
Since the winter is no more,
I'll be teaching
Youths, and preaching
Joy, as e'er I did before.

The same (2, 119).

On the hill and in the dale
Sings again the nightingale;
Clover green
Now is seen:
Out, old winter, thy pain is keen!
The trees that erstwhile stood all gray
Show on blooming summer spray
Birds that sing
To the spring;
May takes toll of everything.
An old wife wrestled well with death,
Both day and night she fought for breath.
Then like a sheep
She did leap,
And knocked the young ones in a heap.

The same (2, 122).

The wood was gray and snowy
Throughout the winter blowy;
Green leaves are now on every tree,
Come and see,

Maidens sweet,
And dance with flowers neath your feet.
On verdant branches swaying
I heard the birds displaying
Melodies of mighty powers;
Lovely flowers
There I found;
Fields in garments bright abound.
Of spring I am a lover:
My love I saw, above her
The linden, shading in cool retreat
Those two fleet
Dancing feet
From the sun's oppressive heat.

The same (2, 125).

Ne'er I saw so fairly
The trees with leaves bedecked anew,
Little birds are carolling so rarely
With sweet ado;
Loud is the throng
With spring-time song,
For ended is the winter long:
These messengers are early.
On the fields is pleasure
Now free to all who would be gay;
Joy beyond all measure
Is yours to-day,
If you come out
With happy rout
And roam the blooming heath about,
To see its rosy treasure.

The same (3, 257).

Woe, thou summer free,
That nobody helpeth thee!
How much hate and deviltry
Wreaked upon thy head shall be,
Ere the winter's evil glee

Reach its consummation with the falling of his snows.
He doth hate thee well,
Nor the reason could he tell;
But whene'er it so befell,
On thy throne he came to dwell,
He would push it on an ell;
Yea, his might a thousand times beyond thy power goes.
Into our fair land
He hath sent with rude command
All his army, that without concealment
now is robbing thee with strong and violent hand.
Winter's breezes cold
Did the verdant wood and wold
So with misery enfold;
Now the meadow bleak behold,
That of flowers manifold
Is berobbed, wherefor she will at court make her
Leaves and flowers gay [complaint.
Are Jack Frost's most early prey,
And in sacks are put away;
Many another trick he'll play,
Whence our hearts are mute to-day,
And throughout the winter all our joys are few and
Ice and frosty rime [faint.
So have hushed the merry chime
Of the birds amid the forest, that they must be
silent all this gloomy winter time.
Flowers and grass, and Oh,
Many another joy, I know,
Have been ruined by the snow;
These distresses make me woe,
Lest there be naught left to grow.
Summer, all thy tree-tops of their hooding have
Sorrow to us brings, — [been shorn.
So each poet of us sings, —
Our bright sunlight's darkenings,
Clouded by old winter's wings.
Fingers, toes, and other things [worn.
We must guard against such foes by warmer clothing

Beard and brows you may
Shield against the winter's play,
For with ice and frost a youthful head he touches,
till you'd think his hair with age were gray.
(Four additional stanzas, less interesting.)

The same (3, 273).

Since the day
When the winter cruel
Here once again had o'ercome in hate both hill
Meadows lay [and dale,
Like a shattered jewel;
And yearnings strike and make silent now the
[nightingale,
That throughout the summer sweet was singing.
Woe to many a flower, that so fairly had been
[springing,
And with its beauty ne'er forsook the spring's se-
I despair, [cluded vale!
Since on verdant meadows
In brightest tints no one now sees flowers wet
For they bear, [with dew.
Shorn of summer shadows,
Attire forlorn; how doth little birds' distress renew,
All this winter in concealment lying,
Never venturing to sing, nor ever outward flying,
Fearing lest the winter end their life and singing too.
Ah, the dread!
Naught is to remain?
The meadow fraught with gay flowers, that we
Rosy red, — [saw of late
White with snow again.
How sad the plight of the forest's one-time lea-
[fy state,
Which the little birds hath oft protected
From the sun's hot rays! and must we all not be
[dejected,
Losing these delights? That is to us a cruel fate.
(Six additional stanzas, less interesting.)

Süßkind von Trimberg (2, 260).

A wolf lamented piteously:
"Where shall be my abiding,
Since for my very nourishment
Outlawry is my portion?
This is the way that I was born, and I am not to blame.
Full many a man lives well and free,
Who's well known to be hiding
Deceit, and all on profit bent,
With usurous extortion;
And though I steal a goose, his work is greater shame.
Nor have I any gold so red,
To pay out for my living,
And so I have to prey on life that I be fed.
The false man in deceiving
Is harmfuller by far than I, yet innocence would claim."

Konrad von Würzburg (2, 317).

Covers the spring the dead
Wood again,
Radiant robes displaying
To our sight.
Lovers, go mate and wed!
Free of pain,
In the branches swaying
Birds delight,
Singing spring-songs from those bowers.
Aye, and fairer sights are seen:
Yellow, red, and white are flowers
Springing through the dewy grasses green.
The May-time maketh
A joyous heart;
Where love awaketh,
Our griefs depart.
Bitter the winter was,
Children dear!
Now one sees the heather
In flower each day;
Fitter are leaves and grass

For our cheer.
Now no doubting whether
One may be gay.
Color of the loveliest hue
Makes the meadow's gallant prime;
If cold days have meant for you
Dolor, come swell the gladness of the time!
The May-time maketh etc.
Gladness, both maid and man,
Ye shall prove:
Love's good for all depressing
And sorrow's smart;
Sadness love's pleasure can
All remove;
Love and love's caressing
Warms the heart.
Maiden and man, true love is good:
Gives you bliss for which ye long,
When with leaves we see the wood
Laden, and filled with birds and joyful song.
The May-time maketh etc.

The same (2, 323).

Welcome, spring-time of delight,
Thou balm for pain,
That with riotous excess
Hast clad the meadow and the field!
Meadows lie in color bright,
And they are vain
Of their brilliant summer dress;
The forest stands in green revealed,
Where the darling nightingale has sung
Leafy branches under:
Wonder- ful the notes that rung
O'er our head;
Flowers yellow, blue, and red
Neath the grass no longer lie concealed.
Joy to all, ye happy men,
Who feel love's dart.

Rejoice that winter's on the wane,
For spring, as e'er, doth banish grief.
Love is bringing joy again
With all her heart,
And melts the lover's pain,
As doth the sun the snowy sheaf.
See the flowers of gladsome May
In the eyes beguiling,
Smiling, till the heart be gay;
Thus maidens can
Glad the heart of yearning man,
As doth the dew the clover-leaf.

Der Kanzler (2, 392).

Shame, old winter, that annoyest
Us, and bringst our hearts to woe!
Happy birdsong thou destroyest,
Clover, and the flowers that blow.
Who has stolen our woodland splendor,
Marked by foliage fair and tender?
'This the frost and cruel snow.
Summer rapture, never failing,
Violets, lilies, roses red,
These, my friends, we're not bewailing,
Other joys are here instead:
See our ladies, fair as flowers,
Who transform with magic powers
Grief and woe and winter dread.
Woman's love doth banish sorrow,
She hath all that hearts require;
Minne lets us pleasure borrow,
Minne kindles us with fire.
Minne is in joys abounding,
Minne heals where now she's wounding,
Minne grants our fond desire.

Der wilde Alexander (3, 30).

Long ago, as children playing,
In the merry time of Maying,

We would run upon the mead,
Over this and that would speed,
There in happy hours
Plucking flowers, —
Yonder now the cattle feed.
I recall, we sat in grasses,
Wondering which of us lasses
Were the sweetest and most fair.
Soon upon our maiden hair
Wreaths were glancing
For the dancing. —
So pass on the times that were.
Berries gave us many searches,
From the pine-tree to the birches,
Over stick and over stone,
The while the sun upon us shone;
Till the guard 'gan crying,
Us espying,
"Now, then, children, get ye home!"
Home we carried many scratches
From the scarlet berry patches,
'Twas a merry childish rout;
Often we would hear a shout
From our cattle herder,
Crying murder:
"Children, there are snakes about!"
One child in the heather going,
Cried aloud, wild terror showing:
"Girls, a snake just went in here!
And he bit our pony dear,
He can ne'er recover,
He'll discover
Feelings sorrowful and drear!"
"Come now, leave the wooded basin,
And unless you briskly hasten,
You may suffer as I say;
If you after close of day
Leave the wood belated,
You'll be fated

Unto rue and sad dismay.
Know ye, that five maidens tender
Roved too long in woodland splendor,
Till the King had closed the hall?
Sad their plaints and sad their fall:
When the King forsook them,
Keepers took them,
Reft them of their garments all."

Walther von der Vogelweide (39, 11).

'The linden under
Midst the heather,
Where for our love we found a bed,
There you may wonder
Fair together
At tumbled grass and flowers red.
By the forest, in a vale,
tandaradei,
sweetly sang the nightingale.
'I came right early
Where that other,
My own true love, had come before.
He greeted me rarely,
Holy Mother!
To make me happy evermore.
Did we kiss? A thousand fold:
tandaradei,
see my lips' encrimsoned mould.
'There he had completed
In those bowers
A richly covered place of rest,
With glee will be greeted
Those fair flowers,
If someone finds our hidden nest.
By the roses well he may
tandaradei
mark my ringlets where they lay.
'Were his and my pleasure
Known to many

(Now God forbid!), of shame I'd die.
How we trod love's measure,
Ne'er shall any
Discover, only he and I,
And a little birdie, too,
tandaradei,
who to us will e'er be true.'

The same (39, 1).

Winter had spoiled all the world for us here:
Meadow and forest are faded and sere,
Where we were wont many songsters to hear.
Saw I but maids throw the ball with good cheer,
Then I should know the birds soon would appear.
Fain would I sleep through the winter and snow!
While I am waking, his malice I know;
Great is his power, universal our woe.
When the spring comes, then perforce he must go:
Then where the snow lies, sweet flowers will grow.

The same (75, 25).

The world in red and blue was gay,
The woods and fields were green with May,
The little birds sang every day.
Black crows now croak a gloomy lay;
And have they other color? Yea,
They're turning white and sometimes gray:
Hence many brows black scowls display.
I sat upon a verdant lea,
Where flowers and grass I saw with glee,
Growing twixt a lake and me:
Now beauty's gone from field and tree,
And where the flowers used to be,
The deep snow lies, most sad to see.
Hence birds lament as well as we.
The fools they say: O fie, O fie,
The poorer people say: Oh my!
Heavy as the lead am I.
For many winter griefs I sigh.

Whatsoe'er the others cry,
Not one small tear would dim my eye,
Were but the summer nearer by.
Ere long I'd live amid such woe,
I'd eat raw crabs, like any crow.
Summer, come your joys to show,
You make the field and wood to glow.
I used to play where flowers grow,
My heart high as the sun would go,
But winter sends joy to Jericho.
I've lain too long, like Esau too:
My ringlets sleek are all askew.
Summer sweet, where was't you flew?
I'd fain see farmers work anew.
Before my foot in such a shoe
Again I'd squeeze, I'd rather sue
To be a monk at Toberlu.

The same (94, 11).

In a pleasant summer hour,
When full many a pretty flower
Through the grass was springing,
And all the birds were singing,
I came walking thither
Across the meadow, whither
Flows a cooling watercourse,
By the wood it hath its source,
Where the nightingales discourse.
Linden trees stand by the stream;
There I had a lovely dream.
From the sunlight glowing
I sought the water flowing,
Where the stately willow
Shades the sleeper's pillow.
By the water down I lay,
All my cares I put away,
Fell asleep without delay.
Then methought men stood at hand
Serving me from every land;

Thought my soul had striven
And lightly gone to heaven;
Found my body acted
As my desire exacted.
This was not too hard to bear;
God ordained the whole affair;
Ne'er had man a dream so rare.
Gladly had I ever so
Slept, but for a wretched crow:
He set up a ruction.
All crows meet such destruction
As I to him would measure!
He robbed me of much pleasure.
From my dreaming torn away,
But that there no missiles lay,
That had been his judgment day.
But a woman wondrous old
In my sorrow me consoled.
Her by oath I chainéd,
Whereon she hath explainéd
What the dream conveyeth;
Hear, brethren, what she sayeth.
Two and one are three, I wis;
Furthermore she told me this,
That my thumb a finger is.

Heinrich von Rugge (MF 108).

A bird I heard with glad surprise,
That raised its lovely matin song.
The winter ne'er is otherwise
Than gloomy, sad, and far too long.
Oh, well for me, would he but go!
What joy in summer I shall know!
My soul ne'er rose so high in glee:
It is a time that greatly gladdens me.

Anonymous (3, 443).

The mighty winter has let us be,
The summer-time is fair to see,

Fields I love, and every tree,
Flowers and leaves, and the grassy lea:
Such things do keep our joys forever free.

(ib.)

Their colors bright the woods unfold,
The birdsong is resounding,
Our raptures they are manifold,
And spring-time is abounding
In joys of love: who would be old,
When beauty spring is crowning?
Sir May, thy beauty be extolled,
For winter be our frowning!

(ib.)

Let us fall to dancing
Now, lady mine!
Spring-time is advancing,
Bright suns do shine.
The winter brought to the mead pain and dread;
Now he is departed,
She is merry-hearted,
With flowers red.

(ib.)

Departed is the winter cold,
That filled us so with sadness;
And verdant leaves the trees enfold,
Whence leaps my heart in gladness.
No one now can e'er be old:
I have pleasures manifold
From a lady's goodness.

(ib.)

Now let each one joyful be,
And greet the May with singing free,
The flowers are standing on the lea
And meadows are most fair to see. [seize you!
Dancing, singing, shouting with pleasure, let me

'Tis just the time for youthful merriment.
Come play and let me tease you!
My sweetheart doth my heart content,
I care not how she please you.

(3, 444).

The woods are leafing and the wold:
Quick, ye maidens, brave and bold!
The bird-songs they are manifold,
Departed is the winter cold.

(ib.)

Across the fields I was to go
On a morning early,
There I saw a maid, and lo!
She did greet me fairly:
She said, "Comrade, whither now?
Shall we go a-maying?"
Quick and deep I made my bow,
Grateful speeches saying.

(ib.)

I have beheld what gives me joy through all [my heart:
The verdant leaves do free me from my sorrow's smart,
The mead in rapturous beauty stands,
I rejoice in the lovely flowers she's holding in her hands.

(ib.)

Ne'er I saw the summer-time when it to me did [seem so fair.
The meadows have adorned themselves with many [flowers sweet and rare.
Full loud rings out the woodland voice,
The season makes the little birds rejoice.

(3, 445).

The world's rejoicing everywhere,
Spring is onward stealing.

Far and wide through summer air
Songs of birds are pealing.
Flower-decked with clover green
Meadows as of old are seen.
In verdure is the forest clad,
So then let us all be glad.

(3, 446).

Ladies, merry be,
Comfort take in summer-time,
Which doth give you free
Roses, lilies in their prime.
Ladies, merry be,
Whence your misery
In this mellow clime?
The clover's on the lea.

(ib.)

Yearning sorrow claims my heart, and makes me [bitter woe,
It cometh from a winter cold and from the fallen snow.
If summer would but come again, then should I prize [my life of care,
Because of one sweet lady fair.

(ib.)

My greeting to the summer, the best that I can make,
The winter with his coldness my heart did nearly break,
Hence must the ladies with their ban due vengeance [on him take,
I see the meadow verdure to its new life awake;
There let us all go straying
To usher in the Maying; [my playing.
The dancing I shall now begin, if you'll not scorn

(3, 447).

The winter shows his mighty power
On flowers and on meadows;
The heath bewails in many an hour

Lost sunlight and its shadows.
Full grievous is the frost and snow
Whence now the grass all pale doth shew,
The birds are silent all this time,
They live in constant sorrow;
And fearing cold and frosty rime
They hide, until the morrow.

(ib.)

The lovely summer onward flies,
The mead in verdant color lies,
Grass, flowers, leaves, her gifts, we prize,
And each with each in growing vies.
Refr. Let each who seeks for pleasure new
Have courage bold and wisdom too.

(MF 4).

The worthy are rejoicing,
They who are of cheerful mind,
That the spring is coming on:
Ho! what joy therein our hearts do find!

Of the following Minnelieder, especial attention is invited to the song of Heinrich von Pressela, with its elaborate personification of nature phenomena, and its neatly turned conclusion; the delightful quaintness and romantic sentimentality of the pretty song of Kristan von Hamle; the odd and unique similes of Burkart von Hohenfels, and the cross rhymes in the last couplet of each stanza; the humorous allusions to astrology by Albrecht von Raprechtswile; the interesting *Leich* of Otto zum Turme; the stanza by Ulrich von Lichtenstein, which I included, — in spite of the fact that it is one of five, — because of its beauty and simplicity (it has been set to music by Mendelssohn, the words being easily adapted to modern German verse); the dactylic rhythms of Rudolf von Fenis; and Walther's lovely spring-song, with its half humorous appeal to the lady to be kind to him.

Heinrich von Preſſela (1, 10).

I cry to thee, Summer, I cry to thee, lovely May-time!
I cry to thee, broad and lovely Plain!
I cry to thee, sweet refreshing Green.
I cry to thee, verdant Wood, I cry to thee, Day-time.
I cry to thee, Venus, in longing pain,
Because love's anguish is so keen.
If ye will help a lover,
I trow my love some favor must discover
To heal my longing and distress:
Now let your ears be open to my sorrow,
And help me find some happiness.
'What does she then? how hath she wrought con-
We may not punish her for naught, [fusion?
For that with right would not accord.' —
She favored me, — but that was love's delusion,
And when I'd further seek for aught,
She says I'll die ere she'll afford
Such witness of her favor.
But that were death to loving heart's endeavor.
Alas, that e'er I did behold
The lady who for heartfelt love returns me
Such grief and bitter pain untold!
'Now I the May my flowers will prohibit, —
The roses red, the lilies white, —
From op'ning, bid them close their eyes.
And I the Summer will the birds inhibit
From making known their rapturous delight,
And make them still their merry cries.
I, Meadow, will restrain her,
And for thee I will detain her,
If seeking flowers she walks on me.
And war on her we now declare, the fair one.' —
Some favor then I sure shall see.
'I'll venge thee with my greening, I the Clover,
Whene'er my verdure she doth see,
I'll blind with light her lovely eyes.
I verdant Wood will drop my leafy cover,
When she take any path in me, —

If she continue to despise.
I Sun will with my beaming
Her heart enflame, no shade so darkling seeming
Shall her against my rays avail, —
Unless with some sweet feast of willing favor
Thy hungry spirit she regale.
'I Venus will make grievous to her spirit
All things that breathe a lovely breath,
If she no favor to thee show.' —
Alas, such pleasures losing, she'll not bear it,
I'd sooner die an instant death,
Howe'er she fills my heart with woe. —
'If thou wouldst her embarrass,
Upon all paths of joy her soul I'll harass,
Whereon erstwhile she fared.' —
Her tender soul might not endure the sadness,
I'd rather die, that she be spared.

Kraft von Toggenburg (1, 20).

Can any one for joy find room,
Let him dance the shady linden under,
There at lovely summer bloom
Mid the foliage one may wonder.
Little birds enjoy the sight
With sweet and dainty singing,
Till our longing hearts themselves
To the clouds in rapture now are swinging.
Many flowers are on the heath;
Whom the spring can free from sad reflection,
Finds here joy, the trees beneath.
Would I need not suffer such dejection!
I should be rich in joyful mood,
In happy happinesses,
Would my chaste and merry love
Laugh a little less at my distresses.
Laugh, sweet mouth of ruddy hue,
Laught as oft thou wilt, and without harming
Joy of mine, so grant me health anew,
As thou canst with merry laughter charming.

The spring and all the flowering host
Could not so much delight me,
As thy laughter does my soul,
If in thy laughing thou'rt not fain to spite me.
Leaves, grass, flowers, hill and dale,
And the joy the summer-time doth render,
Gleam in color trivial and pale,
With her rose compared, the sun's bright splendor
Is in my eyes eclipsed, when I
Behold the lovely roses
That blossom in a mouth as red
As a bud that in spring dews uncloses.
Glad of heart and joyful he,
Plucking roses on such branches growing,
Roses many did I see,
Ne'er a bloom in such sweet redness glowing.
With the roses growing in the vale
We cannot well compare her:
Pluck the fairest of them all,
She'll laugh you one a thousand times more fairer.

Otto von Botenlauben (1, 28).

Joy is come and spring's in sight,
Not to my delight,
Since my lover's love avoids me now.
The woods are full of green and song,
He to whom joys belong
May praise the time, it brings bliss enow,
Every heart with youthful joy beats high
In the May-time, not so I.

Heinrich von Veldeke (1, 38).

The birds make merry sign
That they the flowers in blossom see;
Their song makes my soul to be
So free, that I am glad,
Nor ever can be sad.
God bless her, who so gladdens me,
All over the Rhine,

That sorrows from me flee,
Here dwelling in foreign lands.

The same (1, 39).

When the birds with gladness render
Noisy welcome to the spring,
And the wood in leafy splendor
And the flowers their beauty bring,
Then the winter is away;
Well for me my love to tender
Where my heart, in fond surrender,
Constant homage e'er did pay.

Gottfried von Neifen (1, 62).

The nightingale sang such a lay
That we should owe her thanks for aye,
And other little birds, I ween.
I thought of her I fain had seen,
Who in my heart doth reign as queen.

Kriſtan von Hamle (1, 112).

I wish me, that the field our speech could capture,
Like the parrot in his glass,
And then that he would tell me of his rapture,
What to-day his pleasure was,
When my Love did o'er him pass
Plucking flowers, and her feet so fairly
Sweetly touched his verdant grass.
Sir Meadow, ne'er such joy you had before,
When she touched your grassy clod,
And her lily hands began to lower
Toward your flowers that sway and nod.
Permit me now, Sir Verdant Sod,
There to set my wandring feet full squarely,
Where my Love o'er you hath trod.
Sir Meadow, pray that I may be her lover,
Who makes my heart to suffer woe,
Then I will wish, that she her feet uncover,
Upon your grassy sod to go.

Then need you never fear the snow.
If she to me some love discover,
My heart like your grass its joy shall show.

Der Schenk von Limburg (1, 133).

Now welcome, Lady Summer-time,
Sir Spring, accept our greeting!
Full many rejoice in your fair prime,
With lads and lasses meeting.
My Love is fairer to my sight
Than flowers or warblers' singing,
My Love she is my loved delight,
My love my heart is wringing:
Alas, O Love, should love be sorrow bringing!

Full many a dainty color shows
The spring in leafy bowers;
The meadow rapturously glows
With every kind of flowers.
They're red, green, gold, they're blue, brown, white,
New beauty they discover;
The birds are warbling with delight,
My youth I'll soon recover:
If she be mine, well have I played the lover!

My Love such beauty doth attain,
Whose praises I am voicing,
My love is sweet, it is not pain,
My love is all rejoicing.
My Love is gay, and that I bless,
Her goodness ne'er may waver,
My Love's the shrine of happiness,
God guard and keep her ever,
Then shall my heart's glad bloom be faded never!

Burkart von Hohenfels (1, 202).

Like the eagle soars her spirit
And her glory to the skies;
Shame avoids her wondrous merit,
As the lark from falcons flies.

He need fear no woe, if ever
Favor comes, pure joy is she.
Ne'er in net a fish so savage
Struggled to escape the toils,
As my heart to scape the ravage
Of despair, which pleasure spoils.
I my free soul am enslaving,
Craving her, for her to die.
Though the ape be hard to capture,
When he views his mirrored shape,
He's arrested by his rapture;
So my lady's charms do rape
Me of thought and sight and feeling,
Sealing thus my misery.
Bees have their own king and master,
Where he goes, they follow on;
So my thoughts haste ever faster
Thither, where my Love has gone.
Bright her laughter, care-dispelling,
Quelling grief, she's my delight.
(One additional stanza)

Hildebold von Schwangau (1, 284).

Chill the frosts and chill the snow,
But after come, whenas they go,
Flowers tall and grasses low;
Still abide my griefs, and grow and grow.
How the field itself adorn,
Snow-white or fair as summer morn,
Still I feel love's poisoned thorn:
This to her be my complaint, who am forlorn.

Albrecht von Raprechtswile (1, 342).

Once again my soul doth say,
Sure 'tis Maying blooms of May:
In the forest bowers
Buds are seen, about to bloom,
There the nightingale finds room,
Resting mid the flowers.

Blessed be the warbler rare
Mid the branches dwelling;
Blessed be the lady fair,
Unto joy beyond compare
All my soul compelling.
Like the angels is my sweet;
If my bliss you would complete,
Help me her to capture;
Then I'll have a paradise
Here on earth in fairest guise,
She's my joy and rapture.
With dainty colors, gay and bright,
Is her fair face tinted,
Mingled well, red, brown, and white;
Shame she holds in full despite,
Her goodness is unstinted.
Two bright stars her face doth hold,
Who can make me young or old,
Thus I here proclaim it.
In them I can clearly see
What henceforth shall come to be,
Fairly, too, explain it.
Should I come within their sphere,
Hear my strange assertion:
This will happen, it is clear;
Thus you see a prophet here,
Suffring no aspersion.

Otto zum Turme (1, 344).

Welcome now the lovely time,
Noble youth and happy maiden,
Welcome now the bliss of May,
See the meadows in their prime:
With gay flowers they are laden.
Little birds do trill their lay
In the fields and everywhere;
Song of finches, larks, and thrushes
Merry on the breezes rushes,
And the nightingale so rare.

She delights in spring's sweet bloom
And the lovely, joyous May-time,
Which to us such bliss doth lend.
So my heart throws off its gloom,
Since my sunshine and my day-time,
On whom all my joys depend,
High, all other women o'er,
Constant, every spirit cheering,
Pure and womanly appearing,
Like the eagle strong doth soar, —
Whom his nature and his might
Into airy deserts urges,
Where no bird has ever flown.
Such her spirit's lofty flight,
Which with zeal toward Honor surges.
All her soul to me is known:
When I first beheld her face,
Then I found the highest pleasure,
More than I could think, or measure,
In her beauty, air, and grace.

The same (1, 345).

Who now would let his joy be seen,
He shall obtain
What he would fain
Seek of this sweet time of May.
The winter's hate is passed away,
And fair and gay
The fields display
A flowery covering, sweet and fair.
The forest stands with leafy green
All bravely clad,
As if 'twere glad
To share the rapture of the spring,
With colors bright and gladdening.
So sweetly sing
The birds, and bring
Merrily their chants so rare.
The sun with gleam

Undimmed doth beam;
Cruel winter in despite
Dimmed with darksome clouds his light;
In glory bright
Again our sight
He dazzles, sparkling fair and clear.
The breezes warm
And dew perform
Wonders on the earth anew,
Whence lovely flowers spring into view.
Alas, how few
My joys ensue,
For cares o'erload my spirit here.
A lip so free,
That wounded me,
Caused to languish sore my heart
And all my soul:
Ah, Sweet, console
And help me from this grief to part.
Since woman's grace,
In this brief space,
Has conquered thy reluctant pride,
Hence love in a resistless tide
My heart has plied
With dew, and tried
To make it flourish like the sod, —
On whose rich green
Dew-drops are seen,
Formed from mists of spring-time mild,
That made it grow up rich and wild;
They had beguiled
Our merry child
The spring, at winter's cruel nod.
But now his hate
Doth hesitate,
His pinions dark are furled;
And rich array
Can spring display,
And birds are singing through the world.

For sadness gladness give, I pray,
My sweet, put grief above me,
And let thy goodness make me whole.
Ah, dearest, fearest that I may
Not o'er all women love thee?
Believe, and joy shall fill my soul.
(21 additional lines, no nature)

Ulrich von Lichtenstein (2, 33).

In the forest lays so tender
One and all the warblers sing;
On the meadows in new splendor
Flowers bloom to greet the spring.
So my happy soul expands,
Thinking on her wondrous merit,
Who enriches all my spirit,
As the dream a beggar's hands.

Konrad von Würzburg (2, 315).

Daily on the meadows wide
Fade the roses bright and red;
For this many a heart has sighed,
That in hopeless love has bled.
Love enhances
Grief's advances
Unto woe,
More than when the cruel snow
Lays the grass and flowers low.
Longing hearts must feel anew
Heartfelt sorrow and distress,
When the linden's verdant hue
Fades, and falls her summer dress.
Spirits languish
In their anguish
Full of care,
When the forest is laid bare,
Buffeted by every air.
Hear, ye women, sweet and pure,
Let us find ye kind and good,

Let a constant friend secure
Favor to uplift his mood.
Your high merit
Fills the spirit
With delight,
If the loyal you requite
For the pain which you excite.

The same (2, 315).

Behold what joy the sparkling sky
Now to us discloses:
Lovely chains of roses
We again shall see!
In color bright the meadows lie,
From the spring's sweet posies;
Sorrow's day now closes
In our jollity.
Beauty in the fields is springing,
Green are every hill and dale,
Where the darling nightingale
And the lark, up winging,
Countless songs are singing
O'er the wooded vale.
Refr. Flowers of May
Render gay
Every heart that longs for love
this happy day.
In fairest bloom the plain is seen,
In this happy hour;
From the rocks that tower
Ripples many a stream,
And daffodils of yellow sheen
Among green grasses cower;
Red and blue in flower
Rose and violet gleam.
On the black thorn-bush are shaking
Whitest blossoms manifold,
These six hues adorn the wold,
And in song awaking,

Trees with leaves are making
Garments lovely to behold.
Refr.
Then well for him, who now should be
Glad through ladies' favor!
He shall suffer never
Grief within, without:
For all the branches on his tree
Grow with firm endeavor,
Whose success for ever
Drives his sorrows out.
Love his heart's distress preventeth,
Thinking of his heart's desire,
As the flower its splendid fire
To his eyes presenteth,
And his ears contenteth
Spring's sweet warbling choir.
Refr.

Frauenlob (3, 402).

The flowers and trees they smile at me,
And sweetly in my ears resounding
The song of birds my heart doth cheer.
Let her consent but mine to be,
No more I fear the snow's confounding,
Nor winter's chilly days and drear.
If she will but hear reason,
Herself is my glad season.
Hers to say if I shall freeze or see the flowers bloom:
My spring is she through all the winter's gloom.

Rudolf von Fenis (MF 83).

That I the summer but lightly lament
(Flowers and leaves now have faded and perished),
'Tis but because I have prayed
Him in vain to assist me my lady to win.
Perhaps sunny days do those others content,
Who have obtained the fond wishes they cherished.
But if the winter can aid

Me to gain all her favor, whose slave I have been,
My worship and honor he ever must merit,
That were the end of the woes of my spirit,
So great is my grief now, I scarcely can bear it.

Heinrich von Rugge (MF 108).

I always sighed for summer days.
A lovely spring is coming on,
So much more cheerful are my lays;
The birds their singing have begun,
The verdant wood in leaf I see.
A lady hath encouraged me
To take full pleasure in the time,
And I am blessed with happiness sublime.

Walther von der Vogelweide (51, 13),

Would ye know what charm the May-man
Taketh for his share?
Look at clergy, look at layman,
Mark ye how they fare.
Power he doth hold:
Whether he with magic capture,
Where he travels in his rapture,
There no man is old.

Time to us success is bringing,
Joyful let us be,
Dancing, laughing all, and singing,
From ill-breeding free.
Who could suffer woe?
When the little birds so pretty
Sing each one his choicest ditty,
Let us all do so!

Bless thee, May, as now thou goest
With thy friendly creeds!
How the trees with green thou clothest,
Better still the meads:
Brighter clad are they.
"Thou art short, I tower over!"

Thus dispute the meadow clover
And the flowers gay.
Ruddy mouth, how ill thou seemest,
Let thy laughter be.
Shame, that thou my sorrow deemest
Ludicrous to see.
Is that kindly done?
Lost is many a lovely hour,
If from that sweet mouth but sour
Hatred forth shall run.
Lady, by your coldness vexéd,
Joy I cannot find.
Life without you is perplexéd,
Woman most unkind.
Whence that cruel mood?
Precious favors with you bearing,
If of me you're so unsparing,
Then you are not good.
Lady, free me from my sorrow,
Love me for a while;
Else I must of pleasure borrow,
For that now you smile.
Look about the place:
All the world is full of gladness,
Ah, if you would cure my sadness
With a word of grace!

The same (114, 23).

The frosts they grieved the songsters sore,
They gave o'er their singing.
But now I've heard them merry as of yore;
In fields the grass is springing.
There flowers and grass are quarreling once more,
Which doth stand the higher,
This I told to her, my heart's desire.
The winter filled our hearts with pain and dread
By his bitter weather.
I thought that I should ne'er see flowers red
Again among the heather.

'Twere sad for merry folks, if I were dead,
They who look for pleasure,
Dancing in the spring a lively measure.
If I should fail to greet this lovely day,
Then I were accurséd,
And my good name and fame were dimmed alway.
And yet joys are disperséd
That once did make my heart so blithe and gay.
God bless you for ever:
Pray that fortune show the poet favor.

Anonymous (MF 3).

,Methinks there's naught so goodly,
Nor so sweet to scan,
As the bright red roses
And the love of my good man.
The little warblers all
Are singing in the forest:
That's joy to many a heart.
Unless I may have my lover,
In summer's joy I have no part.'

Even those fairly familiar with Middle High German literature might be somewhat surprised at the quantity and quality of the notable songs here presented. Within the narrow limits prescribed by the conventions of the day, how much variety and ingenuity is shown; and how widespread is the interest in nature and joy in it, as well as the desire and ability to give adequate utterance to the common emotions which it inspires. The candid critic must admit that everything was possible for this poetry, if it could have cast off the shackles of unnatural tradition and suicidal convention, and followed freely the paths on which a few of the poets had already taken a few hesitating steps. Among much that is local and limited in scope, there are here a number of songs whose notes are of universal appeal, and which could worthily take their places among the lyrics of the world.

In addition to the poems already translated, I have recorded the following as poems largely devoted to nature, and not *Minnelieder* in the conventional sense: Heinrich von Veldeke

(1, 40), Reinmar von Brennenberg (1, 335), Von Stadegge (2, 74), Neithart (2, 105; 2, 106; 2, 111; 2, 117; 2, 117; 3, 207, 3, 208; 3, 226; 3, 228; 3, 229; 3, 232; 3, 235; 3, 468f.), Hadlaub (2, 295; 2, 298), Konrad von Würzburg (2, 314; 2, 317; 2, 318; 2, 318; 2, 320; 2, 327; 3, 334), Sigeher (2, 361), Der Kanzler (2, 391; 2, 392; 2, 394; 2, 394; 2, 395; 2, 395), Walter von Metz (3, 328), Frauenlob (3, 368), Reinmar (MF 191), Walther (45, 37), Unbekannt (3, 417; 3, 419; 3, 468n).

A number of *Minnelieder,* at least half of whose lines is devoted to nature, were not translated, as follows: Markgraf Otto von Brandenburg (1, 11; 1, 11), Konrad von Kirchberg (1, 25), Heinrich von Veldeke (1, 36; 1, 37), Gottfried von Neifen (1, 60; 1, 60), Werner von Honberg (1, 65), Ulrich von Winterstetten (1, 151), Leutold von Säben (1, 305), Der von Wildonie (1, 347), Winli (2, 30; 2, 30), Ulrich von Lichtenstein (2, 34), Der Püller (2, 69), Von Trostberg (2, 72; 2, 72), Tannhäuser (2, 90), Der tugendhafte Schreiber (2, 151), Steinmar (2, 156; 2, 157), Marner (2, 238), Hadlaub (2, 289; 2, 292; 2, 297), Konrad von Würzburg (2, 315), Alexander (3, 30), Wizlav (3, 82; 3, 83; 3, 83; 3, 85), Leutold von Säben (3, 327), Ungenannt (3, 468n).

In all, 39 songs not *Minnelieder,* 33 *Minnelieder,* in addition to the translations.

This display of material renders unnecessary certain types of commentary and explanation. But others are rendered more effective and illuminating by it. And I desire to take up here one or two phases of my problem which lend themselves readily to general treatment.

It is obvious from the foregoing poems that we cannot for a moment seriously consider the claim of certain scholars to compare the nature element in medieval Germany with that of Greek or Roman literature, to the disadvantage of the latter. In such cases we can only feel that antiquarian interest, possibly a certain mistaken patriotism aiding, have beclouded the sane judgment of otherwise capable critics. On the other hand it may be that Biese's controversial zeal has carried him too far, and that he has underestimated the merit of this early lyric poetry. I believe that his judgment would have been somewhat modified, had he looked widely beyond the

confines of the *Minnesangs Frühling*, as he apparently did not.

Throughout all European literature, early and late, we have an attitude toward nature which we may call "homocentric." That is, natural phenomena appear in literature wholly from the standpoint of the acting or observing man. A landscape is described because it is necessary to the situation, or in order to give pleasure to the human auditor; and personification consists in turning certain things in nature into a kind of human being.

Furthermore, the use of nature varies somewhat with the conditions of the time. The German of the Middle Ages lived an outdoor life. He hunted and fished, he went out into the woods and fields, he danced in the warm sun under the trees. No part of nature was foreign to him, so far as his range of travel extended. Those who have not read widely in MHG literature will probably be surprised at the range of the material which will later be classified, especially in regard to the animals. These examples show how extensive was the actual knowledge of natural phenomena at this time.

This being the case, nature was one of the commonplaces of life, and its different phases were perfectly familiar to all classes of society, not excepting the nobility, whose grand castles may not have been any too cheerful or comfortable inside. Consequently it never occurred to a writer to enter into extended descriptions of nature: a word or a brief hint at once put the whole picture which he had in mind before his audience.

On the other hand, this poetry had no place for strange or unfamiliar pictures of nature. Biese considers it remarkable that the crusades had no effect on medieval literature, that no trace of Italian luxuriance, of Swiss grandeur, of Eastern strangeness, is to be found here. But it is not strange, nor does it, as he opines, lead us to conclude that the Germans had a dull sense for nature. Nature was for the most part not descriptive material to them at all, but rather background and foundation work; and when they wrote for their own audience, they used such types of nature as were familiar and would not need explanation. This is equally true of French

literature, which also shows no traces of the influence of the Crusades, and for the same reasons.

If we were to conclude from the absence of nature descriptions that the German poets had a dull sense of natural beauty, then we should have to conclude that they had a dull sense for everything else. For the medieval German poet does no describing of any kind. It is the rarest thing that any MHG writer draws a clear picture of anything whatsoever for his audience. A castle is large, with many towers, a field is broad and green, the ocean is deep, a man is tall or short. Exceptions, such as Gottfried's Minnegrotte, Heinrich von Veldeke's horse, and the maid Lavine, can almost be counted up on the fingers.

It is impossible to think that the medieval German cared nothing about nature. Certain types of *Volkslied,* for example, simply cannot be understood except on the assumption of the matter-of-fact attitude toward nature which I have just discussed, coupled with a keen interest in and wide knowledge of natural phenomena. Consider the song Trougemund: "What tree bears without blossoms? What bird suckles its young? What is whiter than the snow? What is swifter than the doe?" Such types of song are impossible in a society which does not do a deal of thinking and talking about things in nature.

The *Minnesinger* der Tannhäuser gives us a couple of stanzas undoubtedly felt to be humorous, whose humor however depends not merely upon popular knowledge, but also popular interest. He relates with evident gusto a long list of remarkable feats which his lady has required of him, such as to send the Rhone toward Nuremberg, build a house of ivory on top of a lake, take away the light of the moon, get her a star from the sky, etc. Master Boppe imitates Tannhäuser, and evolves even greater absurdities.

It is but a step from such verses to the regular *Lügenlieder* (which by the way are not so very far removed in type from certain modern nonsense rhymes, such as: "The pensive goat and sportive cow Hilarious hop from bough to bough"), which go back into the Latin itself. Two such poems will be quoted in full later on, at the beginning of Chapter IX, where

they are termed descriptions of Topsy-Turvy Land. Numerous traces of similar productions, extending into the sixteenth century and beyond, can be found in various collections of popular poems and songs. The whole point of such compositions is of course the conscious and understood inversion of well-known facts.

Similarly we may state as almost a truism the principle that any extensive use of simile and metaphor, based upon natural phenomena, presupposes a public both informed as to facts and keen as to interest. And the use of simile and metaphor in this literature is very extensive indeed. Whether that use is always poetical or no is another question; yet even in that regard the MHG lyricists do not make a bad showing. I propose to consider exhaustively in a later chapter the subject of poetical figure in the MHG lyrics, in so far as natural phenomena are affected directly.

Although color is not necessarily a part of nature, and so might not fall within our province, still it is so frequently and so intimately connected with it that it may be worth while to discuss the subject briefly at this point.

The commonest color word is gruen (i. e. in connection with nature; rot is far in the lead if we include roten munð and the like), which occurs 279 times. The word occurs alone 22 times, signifying either a patch of green grass or the like, or else merely the fresh green of spring that appears everywhere.

The other uses are as attributes of various things in nature, in the following numbers: walt (61), heiðe (39), ſle (27), gras (19), loup (19), linðe (11), anger (10), boum (6), ouwe (6), zwi (6), ris (5), plan (4), wiſe (4), haſ (3), eſte (3), le (2), ſat (2), pfat (3, 61), uemet (3, 334), rein (3, 299), tal (1, 142), velt (3, 468n), buochen (MF 62), garten (Wa 103, 13), holz (2, 346), lo (2, 264), bluomen (!) (1, 133), meie (2, 74), ſtachen (?)[1] (3, 190), unſ (3, 153), gruenen ſchilt (1, 150), ſleit (1, 152; 2, 323), cf. gruener varwe (2, 240); note also the following combinations: berg unt tal (4), heiðe unð ou (2, 156), heiðe unð anger (3, 417), werðe unð ouwen (2, 78), walð unð ouwe (2, 72), walð, anger (1, 49), bluomen unð gras (3, 445).

[1] Not found in Lexer.

Next in importance is rot with 83 references, distributed as follows: roſen rot (48), cf. roſen varwe (3, 358), roſenrot (4), bluomen (36), bluot (7), morgen (2, 164), heide (3), veld (2, 365), apfel (3, 389), gold (2, 192); alone 11 times. We should also mention roſenvar (9), applied to roſen (3, 108), anger (1, 25), heide (2, 125).

White, wiz, is more widely distributed, although of less frequency. The word wiz occurs 52 times, blanc eleven, distributed as follows: alone (9), ſne (13), cf. ſnewiz (5), bluomen (9), liljen (5), cf. liljenvar (2, 65), liljenwis (4), bluot (3), ſwan (3), harm (2), ber (2, 245), apfel maſt (3, 389), heide (1, 284), roſen (MF 90), ſchapel (1, 280), ros (2, 211), wat (snow) (1, 350), cle (2, 326), helfenbein (3, 13).

Yellow is gel (31): alone (11), cf. gelwer varwe (2, 240), gelwer gel (2, 69), bluomen (14), heide (2, 289; 2, 361), ziteloſen (2, 314; 2, 316).

Blue is bla (25): alone (8), cf. blawer bla (2, 69), weitvar (1, 360), bluomen (6), himel (2, 334; 3, 55), bla himelvar (3, 106), blawen himel (banner) (3, 288), viol (3), cf. violvar (2, 30), heide (2, 361), anger (1, 164), eſte (1, 342).

Just what is to be understood by brun (19) is not quite clear; evidently however it does not mean brown always. Certainly it cannot have that sense in connection with bluomen (7), heide (2, 361), eſte (1, 342) (namely referring to the flowers that spring forth on the branches), and rather improbably with ſchapel (1, 280). The following: in bruner brune purpervar der meie ſich nu geſtet (2, 69) suggests that we may think of a dark red. Only one case gives us brun in the sense of brown: brunen nüzze (2, 118). The word is used alone 6 times.

Two words occur in the sense of gray: gra and gris (8 each). The former we meet as follows: rifen (1, 24; 2, 371), morgen (3, 55), heide (2, 263), tuft (2, 262), is (3, 365), lieht (dawn) (2, 67), wolken (1, 68). With one exception, wolken gris (2, 237), the latter word always refers to the gray hoarfrost of winter: griſe (3, 215), walt griſe (2, 122; 3, 207), boume (2, 119), linden tolde (2, 109; 3, 226), anger, walt, heide (1, 26).

Black is ſwarz, accurring 11 times: dorn (3), kol (3), wolken (3, 62), ros (2, 211), ſwan vueze (3, 13), harm zagel (2, 240), ſwarz als ein ſne (Wa XVI, 1).

Other scattered color-words are purpervar (2, 69; 2, 239; 3, 195); pferde val (3, 28), lepart in valewer varwe (2, 379); liljerofevarwe (Wa 66, 21); erden ſwarz oder wiz (2, 397).

Interesting is an attempt to interpret the significance of various colors (3, 106). Yellow represents golden loyalty, gel, daz diu triuwe guldin ſi; red is for shame, rot, daz man ſich ſchame; green is generosity, gruen an der milte, und niht val; blue is the sky, bla himelvar; white is purity, wiz, daz man ſchande vlie und minne ere; black is modesty, ſwarz, daz man wolbeſcheiden ſi. A modern idea is apparently anticipated in another passage: bla von jamer (3, 396).

Chapter II. Times and Seasons.

Practically but two seasons, from the standpoint of nature, are known to these poets, namely spring and winter; for autumn, while it occurs, is represented chiefly as the time of gormandizing, and summer is in many cases hopelessly confused with spring.

Characteristic is in this light the fact that no regular word for spring appears, with the exception of two uses of lenz: ir ſchouwet an den lenzen guot, wie er diu velt bekleidet hat etc. (3, 213); er (Christus) ſchin, ich (Maria) glaſt, wir liuhten und erglenzen, merzen, meien, lenzen (2, 343).

But we find several names of months used, the month being frequently personified. So six uses of merze, of which the following are notable: ez meiet hiure aber, als e . . merze von dem reien ſprank, bi dem ſoltu mich vinden (2, 122); ſi iſt ſo ſchoene und ouch ſo fin, als die viol in dem merzen (1, 72); and in distinction from these, the well known passage in Walther which, whatever its special application, seems to imply that March is an unpleasant month: her Meie, ir müeſet merze ſin, e ich min frouwen da verlür (Wa 45, 37). Further we find three uses of aberelle: in dem aberellen, ſo die bluomen ſpringen, ſo louben die linden und gruonen die buochen, ſo habe ir willen die vogele ſingen, wan ſi minne vinden (MF 62); ſwenne aberelle gegen dem meien alſe wunneklîche ſtrebet (2, 266); der ſumer gap diu ſelben kleit, abrelle maz,

der meie ſneit, waeher wat wart nie bereit (2, 139). See also a very interesting description of April weather (Chap. IV).

The common word for spring, however, is May, der meie or meije or meige (515 references). In the above number are included 10 cases of meie used figuratively, 4 uses of the verb ez meiet, — which means practically 'May is here', — 4 ordinary and 5 figurative uses of meienſchin, 2 ordinary and 1 figurative use of meienwunne, 6 uses of meienzit, 2 figurative, 1 use each of meienkraft and meienluſt, and a large number of uses of meie personified, as her meie (1, 133).

Besides this we find a number of paraphrases based on the popular conception of spring as a time of loveliness. Thus we have die wunneklîche zit (14), die lieben zit (4), die ſchoenen zit (3), die liehten zit (2), further zit ſueze, wunnebernde, gemeit, and bluomenzit, each occurring once; and der wunne hirt is once used for May (1, 346).

At other times merely the change of the season is mentioned: diu zit ſich wil verkeren (1, 71), eſt in der wandelunge (2, 103), gegen der wandelunge der ſwaeren zit (3, 231), ſich verwandelt hat diu zit (MF 18, cf. MF 6). It should however be noted that the last expression is also used for the change from summer to winter (see below).

Attributes of meie are wunneklich (15), ſueze (31), lieht (24), liebe (10), ſchoen (5), bluende (4), wunnebernde (3), wunnebaere (2), werde (3), rich (2), vröuderich (2), and the following, all of single occurrence: lufteſueze, kuele, niuwe, linde, vroelich, glanz, ſaelik, touwik, vriuntlich.

Less easy to treat are a large number of allusions and ideas connected with May or Spring. First some general expressions. Closely connected with the attributes just listed are a number of appreciative phrases without special application. des meien guete (5), din liehter ſchin, meijen gleſten glanz alſam diu ſunne ſo iſt ſin tugenthafter lip (from a long Leich 2, 81), rilich ougenweide, liehtiu ougenweide, des meien zierde (2), meien werdekeit, meien rilich güften, meie hat ſueze vil, wer geſach ie wunneklicher me den ſuezen meien, diu zit wart nie ſo wol gezieret, meie mit vil manigem liehten male, diu zit (des meien) uns ſuezet — these phrases are merely attributes in other than adjective form. Cf. further the combinations with ſchoene: ſich diu zit ſo ſchoenet, die werlt vil

gar geſchoenet, meie iſt wolgeſchoenet, and seven uses of the noun ſchoene in connection with meie.

Lest we should fail to realize that spring is best of all, the poets take pains to assure us thereof: ich den meigen kroene (1, 55), er ob allen künigen ſo gekroenet ſtat, als ob allen manoden tuot der meie (2, 362, cf. also 1, 161 and 3, 443). It is then proper that one should welcome the spring, to which we find no less than seven exhortations, further the command to eren den meijen (1, 147), and to enpfahen den ſuezen meien (1, 47). By natural consequence it is hard to wait for spring (MF 203; MsH 3, 83). And when spring does come, we should sing accordingly: ſit daz uns wil vröude nahen, ſo ſüln wir mit vröuden ſingen (1, 42), ich wil ſingen gegen dem meijen minneklichen ſanc (1, 46).

Next a number of what we may call, for want of a better term, ideas; that is, words and phrases which denote more reflection than the adjectives just discussed. May as summer's messenger (bote) (2, 65 and 3, 222) represents not so much a subordinate season as a sort of advance agent. In many cases we find May acting independently. So as a creator: maniger wunne bilde geſchepfet hat meie mit der künſte ſin (2, 314), meien hantgetat, *Schöpfung* (1, 36), mit ſiner ſuezen kraft (3, 207; cf. 2, 78), mit der künſte ſin (2, 314); as a successful warrior against winter: meie mit gewalte den winter hat verdrungen (2, 124), winder, wie iſt nu din kraft worden gar unſigehaft, ſit der meie ſinen ſchaft hat uf dir verſtochen (3, 195, cf. 3, 190); as a tailor: meie wunniklichiu kleider machet (3, 219), wie wunneklich gekleidet der meie ſin ingeſinde hat von richer varwe in liehter wat (1, 26); as a merchant: meie ſin krame ſchouwen lat (3, 30; cf. 1, 133 and 2, 338), in which sense possibly the word gezelt (3, 303 and 30) is to be understood; as a letter — writer: die nu ſine brieve hoeren wellen (3, 227); as a toll-gatherer: meie nimt zol (2, 119). Less clear, but belonging in the same category, are the following: gen wir zuo des meien hohgezite (Wa 45, 37, cf. MsH. 1, 300 and 2, 38), as if May were some great prince celebrating a festival; meie uns buezen wil des winters pin (1, 60, cf. 3, 207 and 3, 212), representing at all events a personification: allez, das der winter het betwungen, daz wil der mei nu jungen (3, 211); des meien tür iſt uf getan, des vröuwen wir uns hiure (3, 296), where des meien tür can mean only the door out of which May is to come.

The influence of spring on the animal world finds scant mention. That animals mate at that time is recorded: creatiuren went zweien ſich (2, 392); ſich zweien ſwaz get, vliuzet oder ſwebet (2, 266, cf. 1, 133 and 3, 224). Some matter in regard to the love of human beings will be found in Chapter XIII.

Material is somewhat richer in regard to the birds, which play a great part in all this literature: ſuezen ſchal bringet uns des meien zit (1, 62), meie kumt mit ſchalle (1, 113), and three other similar examples, in which birdsong is directly linked with the idea spring, show the causal relation felt to exist between the two; special references to the nightingale are also found, as: erwachet iſt diu nahtegal (2, 396), da hoert man die nahtegal (1, 25). The following: nu wiltu die heide aber eren unt wilt kleiniu vogelin din ſueze ſtimme leren (3, 194) shows even a further extension of this causal relation. And in general, spring is most agreeable to the birds: du haſt . . vri gevroenet vogellin (2, 68; cf. 1, 73). In one case we find a hint that the return of spring brings the birds back to the land (otherwise a rare idea in this poetry): vogel vliegent her ze lant' nach ſuezem winde (3, 224). For further matter relating to birds and spring, see Chapter X.

Connected with spring are various phenomena of inanimate nature. The days lengthen (MF 57, MF 59), and the night shortens (2, 106), the days grow brighter (2, 112, MF 57), the sun rises in the sky (2, 394), the sky becomes less cloudy, der himel reiniget ſich (2, 229), and the weather improves generally (MF 59, MF 65, MsH 2, 264), the air becomes mild, linde (3, 224), and sweet (3), so that people can again go about in the fields (3, 30; 2, 337). Ice and snow now vanish (2, 391; 2, 394), and brooks run, uz der velſe kloſen brunne klingent da (2, 316), while luft, wazzer, erde ervriſchet (2, 394); and the dew is almost a sure sign of recurring spring, ez wil an den wiſen touwen (2, 105; cf. MF 58), as it is a never-failing concomitant (3).

But it is the aspect of vegetable nature which is at this time most striking, and this side is most emphasized by the poets. The sap begins to flow: meie (wil) mit ſuezer kraft geben den würzen ſaft (3, 306), würze ſaftik wolten ſin (3, 213); the turf takes on color, ſich verwet me gras unde kle (2, 223); all nature grows green, meie gruonet (2, 74); and the rough thorn-bush is

clad in white blossoms (2). The adjective meienvar occurs twice, indicating the state of fresh and gay color which we connect with the spring-time.

The altered aspect of the general landscape meets special recognition. Of the 25 references dealing with forest and field I will quote a few of the more interesting: diu wis' mit bluomen ſchon' gemenget (3, 209), meie git den ouwen riche varwe dur ſchouwen (2, 315), heide und ouwe ſtuont mit bluete gegen des ſuezen meigen guete (1, 52), der meie hat gekroenet berge unt tal mit maniger bluete wilde (1, 24), diu erde iſt entſlozzen (3, 82), varwen uz eſten dringent wunneklîche, als e (1, 342), diu linde guldin tolden treit (3, 208); uf richen lon dienet im (dem meien) berg unde tal (2, 314), as if the green and the flowers of spring were a reward for some service performed, May again appearing strongly personified here. Here also we may include two references to the farmer's work in the spring-time: buwen breitiu velt and in welden riuten vil (both 2, 230). Further two references whose sense is not wholly clear: der mei iſt uf ein gruenes zwîk geſezzen (3, 219 and 2, 106).

The transitory character of this new garb of nature is rarely recognized. I find one reference in connection with May (1, 138), nement war, wie gar was der meige vollenbraht, des wat zergat, die der ſumer hat erdaht.

Most noteworthy of May's gifts are the flowers. Of the numerous general references I will cite a few: meie entwarf glanze varwe (2, 293); meie hat ſîn gras geroeſet unt gebluemet (3, 334); ingeſinde, daz der ſueze meie birt (2, 315), the word birt is interesting, bringing as it does a new image with it; meie hat diu velt gar ſchone beſezzet mit bluomen ſîn (3, 185); touwîk gras, gel, brune bluomen ſchoene diu . . kunft des meien bringet (1, 23). Interesting paraphrases are: meie mit richer varwe bekleit (2, 74), in bruner brune purpervar der meie ſich nu geſtet (2, 69), ein ieglich bluemel hat ſîn blat weidenlich an ſich gelat (3, 238). And from these flowers comes fragrance, of which we have however but one assurance, wolſmak (2, 393).

Sometimes the relation between May and the flowers is more personal: they are commanded to spring forth (1, 56), they are freed from winter's chains (3, 229), they are commanded to close up (1, 10), — to punish the poet's cruel lady.

For the most part we have seen a rather loose conception

of spring's function in the re-awakening of nature; either the coming of spring is merely synchronous with the other changes, or spring personified works them in some undefined superhuman way. At first glance, the following passage would seem to be an attempt at a more scientific explanation of the miracle of spring; but it seems more likely to me that it represents merely a semi-mystical, semi-philosophical application of the much-loved "four elements".

do der luft mit ſunnen viure wart getempert unt gemiſchet, dar gap wazzer ſine ſtiure, da wart erde ir lip erwriſchet; dur ein tougenliches ſmiegen wart ſi vröuden vrühte ſwanger, daz tet luft, in' wil niht triegen, ſchouwet ſelbe uz uf den anger (1, 206).

Closely connected for these poets with the concept of spring, and in some cases actually indistinguishable from it, is that of summer. Here we find but one name of a month, namely August: des meien rife und in dem ougeſten ein ſtarker hagel mir ſelten wol behaget (2, 251); er (der ſtruz) rechet ſiniu eier in dem ouſte under den ſant (3, 101). Both of these passages indicate August as a hot month, hence partaking of really summer-like character. We shall find that this is rare.

It is wortly of note that this prevalence of spring, and the confusion of summer with it, is not shared by the Folk-song. As Uhland shows (vol. 3), it is summer and winter which are regularly pitted against each other in various personified relations. This corresponds with popular tradition in other countries, and we must therefore regard the usage of the Minnesong as in origin an affectation of the *Kunstlied*.

The common word for the summer season is der ſumer or ſummer, with 366 references. This includes 69 uses of ſummerzit, 37 of ſumerwunne, one of them figurative, two of ſumerliche zit, one each of ſumerliehte wunne, ſumerlichiu wunne, ſumerweter.

That the poets frequently made no distinction between summer and May is clear from the following: when Neithart finds the first violet, he reports, ich han den ſumer vunden (3, 202); merlitin ſingen, daz mich duhte der ſumer wolt entſtan (MF 77); while the only certain example of a real distinction is the following; wir liden in der ſumerzit vil heizes ſunnen blikke (3, 58). All the other attributes of summer are merely repetitions or imitations of those of May.

Similar paraphrases to those of May occur: wunneklîche zît (4), liebe zît (6), schoene zît (3), süezîu zît (2), further liehte zît and lobelîche zît. Also we meet here the phrase diu zît hât sich verwandelôt (MF 107).

Similarly with the attributes: liebe (41), schoene (15), liht (13), süeze (9), guot (5), lanc (2), gemeit (2), linde (2), wunnebernd (2), further kurz, sumerbernd, niuwe, saelîc, klar, werde, lieplich, schiehe, saelderich, glanz, wunneklich, each of single occurrence.

In the attributive phrases we find mostly familiar matters: cf. with meienvar, sumervar (2, 47), with meien guete, sumers guete (1, 348 and Wa 100); further sumers kraft (2, 394), sumers kunst (1, 342), sumers schoene (5), sumers blîc (3, 226), brehen (MF 39), ougenweide (4), liehten künfte (1, 157), hohen sigenünfte (1, 157), spaeher varwe (2, 343), liehter schîn (2, 34), and 6 uses of wunne; also the following examples: sumerzît hât sich schône entslozzen (2, 157), diu zît ist wunneklich gestalt (1, 142), sumer, diner süezen wunneklîchen schoenen zît (2, 48).

Like May, summer hât den winter sigehaft überwunden (1, 170), hât sîn gezelt nu gerihtet (2, 78), brings süezes wetere (3, 270 and 3, 244), brings short nights (1, 308), and long bright days (4), is marked by bright sunlight (3, 299), brings flowers (3), beautifies forest and field (5), freeing them from winter's bondage (1, 154), is accompanied by birdsong (3), which it awakens (1, 342), the birds coming in from other parts (3, 229).

In addition to this stock material, I find a few ideas not connected in this literature with meie: sumers erstez spil is ball-throwing (2, 113); in summer treit man bluomen huete (2, 116); summer comes from across the sea (3, 226), brings an army with it, hât braht ein wunneklîches her (3, 226); has so much that is beautiful that one scarcely knows which to praise most (Wa 38); is hot (3, 58); arouses fond hopes, guot gedinge zem sumer (1, 302); but does not long endure, swie schiere uns die sumerzît aber zerge (MF 118).

As already remarked, autumn as a season is practically unknown to this literature, as Tacitus had noted a good many years before to be the case. The only words found are herbest (19) and erne(zît) (9), frequencies which almost vanish in comparison with those of spring and summer and winter. Nor do these words imply really a season of the year, but mean, as

the similarity with Eng. 'harvest' and Ger. '*Ernte*' indicate, the time of reaping. Accordingly some of the phenomena which we associate with autumn are listed under the head of winter; while by far the larger part are simply unnoticed.

Ernе occurs solely in poems of Hadloub, and is practically without attributes there. herbeſt is however somewhat richer in material, and I cite here the interesting examples: lieber herbeſt (3, 311), herbeſt richе genuok (3, 85), richiu herbeſtwunne (2, 261), herbeſt vellet des meien wat von den riſen (2, 154), loup riſet nieder, a true autumn picture (3, 151), der bluomen ſmak iſt in benomen (3, 151), diu ſun iſt uf der ſeige (3, 151), herbeſt mit dinen vroeſten raeze (3, 311), din vil guot gevraeze (3, 311). Some of the poets become heretical, in their enthusiasm for the autumn season, as follows: autumn is better than May by reason of its food (3, 311), cf. 2, 287, better than summer (2, 288), better than a jewel (2, 287), herbeſt wol ergezzen kan geſindes man der ſumer zit (2, 299).

Only second to spring (i. e. May) in importance is winter, der winter or winder. Only one winter month is named, namely February: nu enfürhte ich niht den hornunc an die zehen says Walther (28, 32), where of course the name of the month merely stands for cold or frost. And twice the season wihnahten appears (3, 311 and 2, 93), but without description or comment. Winter, however, with the compounds winterleit (1) and winterzit (6), occurs 395 times, no figurative uses recorded.

In most cases we expect to find in the attributes of winter the opposites of those of May. So instead of ſueze zit etc. we have ſwaere zit (5), winterlange, ſwaere zit (3, 253), diſe langen, ſwaeren zit (3, 244), trueben ſtunde (1, 11); and once the poet fairly curses winter, du ſchandenvlek (3, 228).

The change of season sometimes stands for the idea of winter: ſich verwandelot diu zit (MF 37), diu zit ſich ſo gar verkeret hat (1, 65), ſich hat aber diu ſueziu zit verkeret (1, 46), der ſumer unt diu ſunne habent ir hoehe hin geneiget (3, 251), and then in more direct connection with the other season: der ſumer urloup hat genomen (1, 21), ſumerwunne iſt hin gekeret (1, 156).

Attributes of winter are: kalt (63), lanc (24), leide (11), arge (10), ſwaere (4), ungevuege (3), leidig (4), griſe (2), ſtark (2), ſcharpf (2), hoene (2), veige (2), ungeſtalt, verwazen, raezen, hart,

ungehiure, alt, wilde, ungeſlaht, unbeſcheiden, kuele, grimme, ungetan, vertan, zornekkichen, the last of single occurrence. It will be seen that these are not direct opposites of those of May and summer, but as there the poets used complimentary adjectives, here they used the derogatory ones at command. In both cases but few of the words are really descriptive of the season.

The case is similar with the descriptive phrases, which merely express in various ways that winter is an unpleasant season. So we have winters grimme (3), kraft (6), ungevuegen kraft (3, 254), ſwinder (3, 286), unſenftikeit (3, 290), nit (1, 345, and 1, 346), ſorge (1, 133), pin (3, 224), dro (2, 396), twingen (1, 67), unſenfter kloz (3, 268), banden, applied especially to flowers etc. (1, 154), kelte (4), besides the following applications of the last idea: grozer kelte (3, 293), winter gab uns kelte genuege (2, 79), kelte manicvalt (1, 11), kueler ſtunden (2, 288), kuel iſt ez an der liten (3, 309), min darf man uf dem anger niemer warten (2, 102), nieman blozer vor im halde, er ſleht tiefe wunden wit, vür ſin ſtürmen, vür ſin ſlichen, vür ſin ungevuege dro, ſuln wir in die ſtuben wichen (2, 50). Then come expressions for winter's ugliness: meil, 'blemish' (4), including the verb meilen; winter hat uns geſchat (Wa 39, 1); winter benimt uns vil der ougenweide (1, 347); while winterlich as an adjective (cf. meienvar and ſumervar) indicates the dull and gloomy aspect of things in general. There is but one marked variation from the above: diu vil ſueze bernden zit winter is once called (1, 41), where however the poet is thinking of the happy lover and his reward.

Winters influence on the inanimate world is rather fully dealt with. Most noticeable in the winter season is of course the appearance of ice and snow where previously green or bright colors had been. This finds expression in the following examples: er verwet einen jungen, daz man waenet, er ſi gra (3, 258), ſne hat geblenket die heide (2, 262), die welt iſt worden bleich und übergra (Wa 75, 25), des iſt nu manger linde ir tolde gris (2, 109), uns git ſin kunſt blanke wat (1, 350) (6 other similar passages). Frequently however the color is not noted: meren wil ſich is (2, 395), dine kalde riſen (1, 165), winters ſchra (3, 258), diu der kalde winter hiur' mit ſinem vroſte twank (1, 42), although often the location is specified: walt und ouwe, daz gevilde hat bedekket riſe und anehank (1, 25), ich was uf der heide; da ſiht man den riſ

und ouch den ſne (1, 171) (3 others). Frost and snow are winter's advance messengers (2, 371 and 2, 292), or are styled his friends (3, 254), geſinde (3, 258), or ſchar, winter gegen uns ziehe: leider, kreftik iſt ſin ſchar (1, 151), as if winter were a general marching with his army. It seems probable that ice and snow are meant by the following: winter iſt ſo lange hie gelegen uf dem velde und in den wegen (3, 194). And the following almost looks like an attempt to explain their origin: ſwaere tage unt ſcharfer luft machent is, ſne, rifen, tuft (2, 392).

Autumn fogs, here as attributes of winter, seem to be meant in two places: der walt in tüften ſtat (1, 65), uf die (heide) riſet tuftes vil (1, 361), though the latter may mean heavy dew.

A further agent and helper of winter is the wind, which is then strong (2, 119), ſur (3, 468e), kalt (1, 358), blustering (1, 347 wie er mit winde broget), and whistling (2, 262), and which is effective in stripping the trees of their leaves (1, 168 and 3, 258).

As a result of the fog and cloudy weather of winter, and the sun's lower course (3, 468e ſunne und die bluomen hant ir hoehe hin geneiget), the sun is dimmed (3, 258 and 2, 291), shines dully through the fog (2, 392), penetrates with difficulty the dark clouds (1, 345), or is hidden quite (3, 293).

As a result the days become truebe (10), ſal (2, 289), ſwaere (3, 286), and unmazen kalt (2, 289), and shorten (3); while the night grows long (11) and cold (2), and the morning kuele (2, 290).

Of the animate world the birds are the only creatures whose experiences in winter interest these poets. Winter overpowers them, forces them to stop singing, dar zuo wil der winter twingen kleiner vogelin ſuezez ſingen, daz ſi ſwigent überal (1, 52), or at all events they do not sing, alle ſwigen ſtille diu kleinen vogellin (1, 14), so that the forest is bereft of its birdsong, ſo iſt der walt mit ſange niht bedoenet (1, 46); except the nebelkra (Wa 75, 25). More than this, he brings them to sorrow, vogelin dien der kalte winter tuot ſo leide (1, 46), so that some of them fly away die nahtegal alle ir wek gevlogen (2, 109), ſwal dannen entrinnet (3, 109), and those which remain must hide themselves, uf eſten geſten ſich nit me vogellin, als e (1, 342), nu hat nieder vogelin ſin vriſtung' vor der ſunne da ez ſich verbergen muoz unt ge-

breiten ſinen vluk (3, 280), vogel ſich muoz verſmiegen, noch getar uz gevliegen (3, 274), though they have no proper dwelling wa nement die vogele dach (2, 160), vogelin habent niender obedach (3, 268), so that they frequently die, winter habe gemachet tot vil vogelline in ſiner zit (1, 104). But man also suffers in winter: ſwaere winde tuont an linden huoten we (2, 287 cf. 2, 281), winter machet miner vrouwen vueze bitte rot (2, 169).

Of the enormous mass of material dealing with winter in connection with vegetable nature, I cite a few interesting passages. Winter is the master of the blooming heath (1, 347), he seizes upon the flowers (1, 156), sends them in (to the earth?) (1, 9), robs them of their color (1, 71), or destroys them (1, 24), so that roſentolden riſent vaſte nider (2, 120), and bluot lat ir dringen (2, 28); he causes them (1, 4) and us (3, 237) great sorrow. He takes the color out of everything, loup, gras, viol, (!) kle, dries up the latter (1, 362), and makes it ugly (1, 17), whereby the heath also loses its beauty (3, 200), losing its flowers (1, 152) as well as its other color (1, 67), and even the dews of spring (1, 138). The forest suffers, too: the leaves fade (1, 24), so that they look like mourning (2, 318), and then they fall in countless numbers (1, 136), loosened by winter (3, 200), and shaken off by the wind (2, 328), until all withered (2, 328) they lie far away and below (Wa XVI, 1), so that the forest is unclothed (1, 45), and bare (1, 108), and the linden no longer offers shadow from the sunlight (3, 268); also no fruit grows now (3, 293). This action of winter looks like robbery (1, 108; 2, 27; 2, 98); and he is suspected of filling his sacks with the green foliage (3, 286).

But though winter has laid all his hate and ill-will on summer's unoffending back (3, 257), has chased him away (3, 248), and routed May (3, 83), he cannot continue indefinitely to block May's return (3, 83). Even in the early autumn there is promise of a spring to follow (3, 283), his hatred lessens (1, 346), his power dwindles (1, 24), his latter days show signs of spring, der winder lenzet (3, 136), and he is crowded out (1, 346) and departs (1, 109 and 2, 70), and the spring begins again.

A superstition which has not yet wholly disappeared is found here: wir liden in der ſumerzit vil heizer ſunnen blikke, daz pruev' ich, daz ein kalter winter darnach diet (3, 58).

Of the lesser divisions of time, manoð has already been mentioned. Woche occurs, but solely as a measurement of time, as is also the case with jar. Day and night, however, with their allied words, play a great role in this literature, partly because of the introduction of the conventional tageliet, partly because of the intimate connection between the day and the sun on the one hand, the seasons of the year on the other.

The day, der tag, holds the supremacy here with 157 references, of which only 2 are figurative. Nor does this number include day used simply as a measurement of time, nor such phrases as tak unð naht in the sense of 'always'; the attempt has been made to consider only those cases in which day appears as an institution of nature. As such, day is above all bright, liht (34), further klar (4), wunneklich (4), schone (2), riche (2), liehtebernd, mit sunnen glast gezieret, and it liuhtet, schinet, has liht, glesten, and schin (3). But day is by no means a fixed quantity; it varies from week to week and still more from season to season. So we find naturally that summer days, sumertage (8), or sumerliche tage (3), and May days, meientak (3), are especially liht (12), lank (4), wunneklich (5), liebe (2), heiter, and reine; and that on the contrary winter days are truebe (10), kurz (2), kalt (2), swaere, and gesellwet, while the expression winterlangen tage (3, 368c) doubtless refers not to the actual length of the days, but their seeming length, since that which is unpleasant seems longer. And when we find similar uncomplimentary adjectives applied to day, without mention of a season, we must assume attendant associations as responsible. Thus the adjectives lange (2) and heiz remind us of summer days, vinster, swaere (2), kurze (3), sur, swaere (2), and truebe (3) remind us of winter; and in two cases the day is leide because the lover does not wish to see it come. Gewalteklich, however, enters none of these categories, but refers to the irresistible power of the rising day. And the following is also in a class by itself: ja muoz der tak me prises han dan sunne, sterne, oder mane, als ich'z bescheiden wil (2, 8).

As already remarked, the prevalence of the tageliet has much to do with the frequency of day in this literature; and it is therefore natural that we should find a large amount of material concerning the coming of the day, the dawn. Thus

we have expressions covering the expectation of dawn, the manner and signs of its coming, and the day immediately after or at dawn.

For the first we have expressions like the following; der tak wil uf ſin (2, 236), ez wil tagen (2, 66), der tak uns aber wil nahen (2, 67) komen wil der tak (2, 295), ez nahet dem tage (2, 165), ez iſt gegen dem tage (1, 318), des nahtes krefte balde ſwachen (1, 95), ez iſt vor tage niht einen vuoz (2, 237), der tribet ab ir veſten die naht mit ſiner gleſten (1, 9), etc., 10 further examples.

Fuller material for the second phase. The simplest form for dawn is ez taget (11); then we have der tak der ſleich in balde zuo (1, 318), der tag uf gat (3, 423), der tag uf brach (2, 67), der tag zuo ſchreit (2, 142), ich ſihe den tag uf dringen(2, 128), er ſtiget uf mit grozer kraft (Wf 2), and eight others. That dawn is beautiful is a rare conception, I find but three statements to that effect: ez taget unmazen ſchone (1, 9; cf. 2, 285 and 3, 426). The gray light of the coming day is mentioned five times, and the fact that the first daylight comes from the east, twice: der tak dorthar von Kriechin gat (3, 426; cf. 3, 425). Clouds are sometimes associated with the dawn: gein tak ſiht man diu wolk' uf gan (3, 428); durch wolken dringet ein tagender glaſt (Wf 5); diu wolken verwent ſich unt werdent gris (2, 237); ich ſihe durch diu wolken gleſten (1, 211); der tak diu wolken ſpielt (2, 237). The first coming of daylight (i. e. of sunlight) atracts some attention: der tac mit kraft al durch diu venſter dranc (Wf 1), daz liehte morgenrot was durch den gruenen hak gedrungen (2, 319), blicken, die der tac tet durch diu glas (Wf 2); cf. further des tages brehen (3, 425), des tages kunft (2, 207), luhte der tak (2, 237). Thrice I find mention of birdsong as a forerunner of dawn or even an announcement of it: hoerſtu die voglin in dem hage (1, 68), cf. 2, 237 and 3, 426.

I quote here in full three interesting passages dealing with the dawn. Durch dinſter vinſter nebels dikken blikken ſiht man grawen tak, in den lüften ob den klüften vogel' ſchrien unde ien ſingen ir ſuezen don: ſchon' taget ez . . die veſten gleſten an dem trone (answers the lady-love) ſchone von der ſterne ſtram: hanen notten und ir krei betriuget dich, ſich, hoere unde ſchouwe diu vogelin in dem garten, wie die hie ſint ſanges bar, gar luterbar der mane klar noch ſchinet in dem geſterne (3, 426). Durch ſwarze naht uf dringet liht

der morgen gra, der klaren wolkenloſen luft ir himel bla gezieret iſt mit liehter ſunnen glaſte (3, 55). And one of the most striking images is found in Wolfram's second song: ſine klawen durch diu wolken ſint geſlagen, er ſtiget uf mit grozer kraft, ich ſih in grawen, der tac. It was a poetic eye that saw in the diverging rays which stream from the clouds in the morning sky the fingers of some great giant.

Of the last phase little account is taken. Ez iſt tak I find seven times, further der tak iſt komen and ich ſihe den tak, ſunne iſt uf gegan (MF 134 but here used in a figurative sense), der tak iſt hoh uf (2).

Amusingly naive is the following: mich wundert, wa diu naht hinkom des tages, unt wa der tak des nahtes ſi (3, 95). If we needed any assurance that the poets of that day were really unclear in their own minds as to just what the day is, this would free us of all doubt. We shall later encounter other simple-minded wonderings of the same man.

There is little or no idea of the day as a time division of twenty-four hours, or the seventh part of the week; but tak rather seems to mean the bright part of the full day. It is therefore necessary that night, die naht (41), should also lead an independent existence, and its own attributes would then be the opposite of those of day. Thus we find vinſter (6), ſwarze, timberhaft, truebe, and kalt. And that the night is really felt as a distinct entity appears in the following: die naht muoz ab ir trone, den ſi ze kriechen hielt (1, 9). When however we find such adjectives as kurz, lank (6), and guot (cf. der leide tag), we expect to find other assosiations implied. These are supplied in part by the season of the year: cf. winterlangen naht (MF 40), diu naht wil an ir krefte ſtigen (2, 164), and 10 more similar examples, further die naht langet unde iſt kalt (2, 164, cf. 2, 158).

Of the times of the day, morgen and abent occur most frequently. The former I find 34 times, including two figurative uses. Attributes are lieht (7), kuele (winter is meant), truebe, gra, junk unde gra (3, 427), kleine (3, 382), vro (3, 82), nearly all implying special conditions of some sort. As in the case of day, so here we find a good deal of matter concerning the dawn. So for the time preceding dawn, gegen dem morgen (4), ez iſt an dem morgen (2); for the dawn itself, morgen ſchint (3),

morgenſchin (2), morgenblic (Wf 1), morgenlichen ſchin (Wf 7), der morgen uf gat, ich ſih den liehten tak dar na (3, 427), do er (den morgen) durch diu wolken ſo verre ſchinen ſach (Wa 88, 12), daz liehte morgenrot was durch den gruenen hak gedrungen (2, 319), als man die morgenzit vernam (1, 5), den morgen betagen (i. e. watch the dawn come) (MF 143). Just what we are to understand by morgen rot (or morgenrot) is not clear. There are five cases (2, 164; 2, 319; 2, 320; 3, 454; 3, 466); but two figurative uses seem to indicate (1, 336 and 2, 209) that what is meant is the red sun-ball. Cf. in this light ſi liuhtet ſam der ſunne tuot gegen dem liehten morgen (MF 129).

Especially delightful are the mornings of May: 2, 112 and 1, 15.

Evening, der abent, is less common: I find but 9 uses, including abentzit, and but one attribute, liebe (MF 134), here used in a special sense. With abentrot there is the same question as with morgenrot; I am inclined to the same solution. The cases are: Wa 30, 15; 1, 88; 2, 262. Cf. abentſunnenſchin 2, 209. The coming of evening finds some mention, all but one of such cases will be cited in the following paragraph: do ez ſchiere abent wart (3, 300).

Finally may be here listed a small number of expressions for the time of day, which of course have little place in lyrics. morgen vruo (5), des morgens or eines morgens (4), diu naht ein ende hat, vor der none (3, 31), gegen mitten tage (MF 134), nach einem mittentage gegen der veſperzit (2, 18), veſperzit (3, 255), wider abent (MF 176), der ſunne hinder gegat unt der tak ſin wunne verlat (2, 288), do der tak ſin liht verlat (2, 303), abent ſpaten (3, 261), gegen der naht (MF 76), engegen der naht (MF 46), des nahtes (3, 95), nehtint ſpate (MF 8), umb mitternaht (3, 301); and with the days of the week ſuntag morgen (3, 298), ſamſtak ſpat (3, 298).

Chapter III. Inanimate Nature. The Sky.

Under the above caption I include sun, moon, stars, and clouds; reserving phenomena like rain, lightning, the rainbow, etc. for a later chapter. The sky as such does not attract

much attention, though there is great interest shown in the sun. The word for sky is der himel (16; 3, 155 fig., 3, 288 heraldry); also in three places daz firmament(um) (2, 12; 2, 13; 2, 370). The sky is blue (2, 334; 3, 55; 3, 288 heraldry); and in an interpretation of the colors we learn that blâ is himelvar (3, 106). The sky liuhtet (2, 390). It is far away (2, 370), and has great distances (2, 242). The sunshine comes from the sky, sunne ab dem himel schinet (3, 212), and looks beautiful against the blue, der sunnen schin glenzet durch blawen himel schoene (2, 334). It is on axes, wie der himel geheftet si (2, 246); and there is water above it, wazzer obe den himelen (3, 97), It is wonderful how the sky stays up, without anything to fasten to, waran der himel und wolken hangen, daz ist ein wunder (ib.). In the following passage we have a detailed account of the construction of the sky and its relation to the earth: Ein vaz daz lie sich dringen von adamas gezirket so, hol, sinewel, als ein apfel, und mitten geliche erhaben ho; des vazzes kraft niht swacher was an einer stat, wan an dem andern zil. mit listen lies sich bringen ein isen mitten in daz vaz und oben kreftik rükken, daz ietslich want dem isen maz unt gap dem isen solhen rat daz weder hin, noch her mak, noch enwil. daz vaz daz ist geliche dem firmament mit ebener kraft, daz isen dem ertriche (3, 146).

Before proceeding to the individual constituents of the sky, it will perhaps be well to cite here a few examples in which they appear in combination. All the heavenly bodies give pleasure, hence they are distinctly omitted from a picture of hell: diu sunne schinet nie so liehte, der mane hilfet iu niht, noch der liehte sterne (MF 28); but they lose their charm for the unhappy lover, mich vröut niht diu sunne, noch der mane (1, 163); and in general sun and moon cannot compare with the admired lady (3, 275 and 357). Did these poets really know that the moon derives its light from the sun? ich muoz iemer dem geliche spehen, als der mane sinen schin von der sunnen schin enpfat (MF 124). Perhaps this is but a development of the idea that the sun can take away the moon's light: mich wundert, wie diu sunne nimt dem manen sinen schin (3, 95); as it also takes away that of the stars: sie gelichet sich der sunnen, diu den sternen nimt ir schin, die davor so liehte brunnen (1, 206). The sun far outshines the stars generally (Wa 46, 15). Moon and sun are subject to eclipse, des manen unt der sunnen eclipsis (2, 242), diu sunne hat ir

ſchin verkeret (Wa 12, 31), and this is an omen of evil consequence. The clouds cannot always hide the sun: diu ſunne dur truebe wolken drank (1, 345); sometimes the sun drives them away (fog?): ſunne, diu die trueben wolken kan verjagen, als ſi gar luter ſtat (2, 8).

The sun, with its bright and to the eye unendurable glory, is one of the most striking phenomena of nature. *Minnelieder* and *Sprüche* unite in doing honor to it. The MHG word is diu or der ſunne; in the 241 references to it I include 11 figurative uses, three uses of ſunnenſchin, two of ſunnenblik (2, 20; 1, 336 fig.), and one of ſunnelin (3, 172 fig.). Paraphrases are der ſunnen ſchin (13, MF 144 fig.), glaſt (8), gleſten (5; 3, 441 and 397 fig.), blikke (3), brehen (3; 1, 336 and 2, 366 fig.), and glanz (3); probably also der ſunnen webel (3, 147).

Attributes of the sun are liht (18), ſchoene (5), heiz (7), cf. hizzik ſunnen blikke (2, 390), löuwenhizziger ſunne (3, 393), ſpilnd (8), klar (13), ſueze (2), brehend (3; 411), luter (2, 291), luter unde reine (MF 24), luterlich (2, 310), vroelich (2, 158), ſpiegellieht (1, 343), wolgetan (1, 112), liebe (MF 136), vröudebernd (3, 454), glanz (3, 164), zirkelbrehend (2, 381); note also ſunne kuen ſins ſchoenen glanz (2, 289).

The most notable thing about the sun is of course its brightness: ſunne ſchein (3, 30), gleſtet (3, 134), liuhten (Wf 7), glenzet (3, 419), erglenzet als diu ſunne (3, 461), three further cases; and the sunshine is an integral part of it: ſiſt mir in dem muot gebildet, wol verſigelt unt beſlozzen da, ſam der ſchin iſt in der ſunnen (1, 205). The sunshine is used in many comparisons. The lady is as bright as the sun, ſi liuhtet ſam diu ſunne (1, 12); as beautiful, ſiſt ſchoene, alſam der ſunnenſchin (MF 40); as gladdening, vür min truren ſunnen gleſten iſt ſi (3, 441); her eyes are like the sun, ir ougen, ſam der ſunne, dur min ougen liuhten in daz herze min (1, 43); her mouth is like the sun, ſit daz mir ir munt ein lachen bot, daz erliuhte des mich duhte, ſam diu ſunne gen mir brunne (1, 362). Other things compared to the sun are love (1, 327), kiuſche (3, 419), and a prince (2, 8). Eighteen further examples of such comparison, of which 16 refer to the lady, one each to a mouth and the eyes.

The sun has power, ſunnen kraft (2, 396), minne hat reht der ſunnen kraft (3, 438). Thus it drives away the winter, diu liehte ſunne tuot den winter wichen (2, 392); and brings the spring,

bringet liehten meien (1, 150). It lights up the darkness: ſun erliuhtet den luft unde alle vinſterkeit (3, 150); cf. vinſter iſt dem ſunnen tiuwer (2, 35). It brightens the dark clouds, diu truebiu wolken tuot liehte gevar (MF 123). It shines upon everything: lieber lip beliuhtet niht diu ſunne (2, 396). It serves the day in various ways. It conducts the day, vueret dich, alſam den tak diu ſunne (2, 378). It lights up the day, ſunne durchliuht den tag in diſer zit (3, 375). It is suitable to the day-time, zimt dem tage (2, 204), and we do not care to do without it in the day-time, der ich den tak ungerne enbir (2, 355). It adorns and beautifies the day, ſam diu . . . ſunne wol gezieren unt geſchoenen mak einen ſumertak (1, 357); cf. ſunne ziert den tak (3, 440 and 468s).

But we have already seen that the sun is hot, heiz, as well as liht, and from that fact come other powers. It burns (1, 362); and causes man to sweat, ſwizzen (3, 51), so that he seeks shade, ſchirme vor der ſunnen (3, 171). For the latter idea there are other examples: darinne ſach ich reien min liep under der linden ſchat; manik blat ir da wak vür der heizen ſunne tak (2, 122); ſchate is ſueze in löuwenhizziger ſunne (3, 393); ich was von der ſunnen gegangen zuo dem brunnen, daz diu linde maere den küelen ſchaten baere (Wa 94, 22). The sun appealed to by the lover for aid says: ich ſunne wil durchhizzen ir herze, ir muot, kein ſchate huot vür ſwizzen mag ir gen mir gehelfen niht (1, 11). The heat of the sun is especially felt after a shower: ſunnenblik heiz nach ſchuren gerne gat (2, 20).

The sun wars on the dew, by virtue of this latter power, der geiſt ie widerſtreit vleiſchlicher gir, als ſunne tuot dem touwe (2, 183); also on the snow, ſunne ſwendet ſne (2, 323), and ice, ſunne verzert daz is (3, 4). It brings us the joys of spring: ſunne git uns des meien wunne (2, 52); cuts out May's clothes, ſunne meijen diſiu kleider ſneit (1, 164); and makes the trees burst forth into bloom: der ſchin der von ir ougen gat der tuot mich ſchone bluejen, alſam der heize ſunne tuot die boume in dem touwe (MF 69). This power is also shown in the account of the strife between the sun and the wind, as to which could get the man's coat off. When the wind blew, he merely pulled it tighter about him, but the sun came out and shone upon him until he was forced to shed it (3, 51).

But the sun is not a constant quantity, but changes posi-

tion from hour to hour and from month to month. A really poetical account of the daily change is found in MF 134: wa iſt nu hin min liehter morgenſterne? Was hilft mich, daz min ſunne iſt uf gegan? ſiſt mir ze hoch unde ouch ein teil ze verne gegen mitten tage unde wil da lange ſtan. ich lebte noch den lieben abent gerne, daz ſi ſich her nider mir ze troſte wolte lan. Then we have mention of sunrise and sunset: ſo iſt mir, als ſo der ſunne hinder gegat, unt der tak ſin wunne verlat (2, 288); ſunnen, diu des abents under get (MF 136); ſunne vergienk (3, 95); e ſich diu ſun geneiget (3, 212); ſunnen, ſo ſi vrueje uf gienk (2, 5); ſunne ſo wunneklîche taget (MF 136); grien, da diu ſunne uf get (2, 92); ſwa ſi vor dem berge uf gat (1, 348). Compare also the use of abentrot and morgenrot, already discussed in the preceding chapter. Here I will cite the following: friundes lachen, luter als der abentrot (Wa 30, 14); wan ſiht ouch dikke, daz ſchoen' abentrot kumt nach manigem morgen, der truebe iſt unt tiuwer (2, 262); min abentſunnenſchin iſt bleich (2, 209). Also for the morning: ſunne entliuhtet den morgenrot (3, 454); ſunne liuhtet gegen dem liehten morgen (MF 129); liehte varwe glanz, alſam des morgens brehendiu ſunne (3, 411).

We have seen that the sun was called ze hoch gegen mitten tage (MF 134). The idea of the height of the sun, hohen ſunnen (2, 185; 3, 263; cf. 3, 369), is frequently employed in comparison. The poet's joy makes him feel as if he were as high up as the sun: muot muoz geliche ſtan hoch der ſunne (2, 48), min herze ſwebte in ſunnen ho (Wa 76, 13), min herze wande neben der ſunnen ſtan (MF 143), min muot ſtuont hohe ſam diu ſunne (MF 139), hohe alſam diu ſunne ſtet daz herze min (MF 182), min muot ſwebt der ſunnen ho (1, 358); or even higher, über die ſunnen (3, 49), min muot ſtat vür die ſunnen ho (2, 56), ſtiget min gemuote vür die liehten ſunnen ho (2, 52), ſo ſtigent mir die ſinne hoher danne der ſunnen ſchin (Wa 118, 29).

Also the annual motion of the sun is mentioned. Its light grows fainter toward winter: ſunne ir liehten ſchin gegen der kelte hat geneiget (MF 59); ſunne trueb' uns dunket gegen des winters zit (2, 395). But is brighter again in spring: in dem meien ir ſchin iſt ſo klar (MF 123), whence meijenſunne is the very type of brightness: mins herzen ſpilndiu meijenſunne (2, 53). Somewhere between these extremes there is a turning point, which is ſunnen kere: bi der ſunnen kere bezeichent mir der ſchate min, daz im gelich

zergat min leben (2, 333): although the latter may also refer to the turning-point in the sun's course through the sky in the day-time. Its bright light in the spring is evidenced by the green plants: ſunnen glaſt durliuhtet bluomen unde kle (2, 396), ſun durliuhtet ein meientouwik gras (2, 219).

The little particles of dust which may be seen in a bright ray of sunlight are ſunnenſtoup (2, 246), or geſtüppe, daz da in der ſunnen vliuget (3, 95). These particles are very tiny: in der maze ſunnenſtoubes kleine (3, 161); and countless: zelet den ſtoup der ſunnen (3, 86).

The sun's light is observed to take the color of the glass through which it passes: alſam nach einem glaſe diu ſunne verwet ſich (2, 310).

In an account of the movements of various heavenly bodies, we learn, diu ſunne louf ein jar (3, 367).

Less striking than the sun is the moon, der or diu mane (50), diu maeninne (MF 122), fig. 3, 442. Like it the moon has ſchin (MF 58; 3, 40) and gleſten (3, 373); it is lieht (4), klar (3, 427), and ſchone (3, 342); and its light gives pleasure: ein niuwer mane . . . ſin wunneklichiu zit diu machet hohen muot (fig. 2, 145). It shines brightly among stars, ſchinet luterbar in dem geſterne (3, 427), cf. der liehte mane in den ſternen dikke ſwebet (1, 112). Its light is beautiful at night, manen liht ſtat diu naht wol (2, 259); and can almost be taken for daylight: bekenneſt du des manen ſchin vür tageszit? (1, 114).

The brightness of the moon leads to comparisons: the lady is gebleket als ein voller mane (MF 136), cf. 2, 119; reht alſam der liehten mane in den ſternen dikke ſwebet, dem ſtat wol gelich diu reine (1, 112). And note the following beautiful comparison: alſe diu maeninne verre über lant liuhtet des nahtes wol liht unde breit, ſo daz ir ſchin al die welt umbevet, als iſt mit guete umbevangen diu ſchone (MF 122). The lady's wizer lip is like the moon: ich wande, ez ſolde ſin des liehten manen ſchin (MF 143). In one case the man is compared to the moon: min liehter mane vol (3, 442).

That the month is connected with the phases of the moon is once or twice indicated: ſwen der mane ſich ringet, daz er heizet meie (2, 370); and in one case manen is used in the sense of month: zwelfſtunt in dem manen (3, 279). Other references to the moon's phases occur rarely: mane ſich nu klein erzeiget unt nu groz (2, 390); ein niuwer mane hat nach wunſche ſich geſtalt (fig.

2, 145); niuwen, als des manen gleſten (3, 373); and three references to voller mane, already cited above.

The moon's circuit about the earth, des manen ümbekreiz (2, 14), is barely noted, des manes louf vier wochen (3, 367). It appears once as valuable for astrology: wie der mane kan erzeigen künftekliche tat (2, 15). In modern times investigations have been instituted to discover whether or not the moon radiate cold; this is evidently an old notion: des manen kelte (2, 390).

Considerable material is afforded by the stars, ſter or ſterne, with plural ſterre or ſternen, 71 references, including geſtirne (3, 97; 3, 148; 3, 427), and two figurative uses (1, 342; Wa 54, 31). They are lieht (5), geliutert (3, 62), klar (3, 62), tunkel (MF 10), lieplich (3, 62), klein (2, 360), and ſchoene (2, 64). They have glaſt (4), gleſten (2, 237), ſchin (2, 269), ſtram (3, 426), wunneklichen brehen (3, 384); and they liuhtent (Wa 54, 31 fig., 2, 338), ſo liehte brunnen (1, 206), ſpielten ſich (3, 95).

By virtue of their light they are suitable for comparison with the lady's eyes: ir ougen brehent ze aller ſtunt, ſam ſtern' durch wolken blikke (3, 443); cf. 1, 342; 2, 64; 3, 438; 3, 466; Wa 54, 31.

They may be hidden by the clouds: dirre tunkel ſterne, ſich, der birget ſich (MF 10); but may break through, note the following rather circumstantial account: klar, geliutert, lieht, in ſchine glanz ein lieplich ſterne, liez mich ſinen werden glaſt bis ſunnen ſchine an blikken; do kwam truebe ein wolken ſwarz, ich ſach es vil ungerne, daz begunde ſine dinſter vür den ſterne ſchikken: alſo wart ſin blik entwendet mir verluſtelich. ſo kreftig ſtark, alſo ich in prueue, ſo truwe ich, daz er daz wolken brechе, er ſchinet wol durch ſine truebe (fig.) (3, 62).

The stars are of vast extent, ſternen breit (2, 15), ir breite (2, 242). Also they are countless: zeln die ſternen (2, 377), ſternenzal (2, 242); and none but God knows all their names: alle ſternen ſunder nennen (2, 8; cf. 2, 236). It is wonderful how they are stuck into the sky: wie . . . alle ſterne in den himel ſint geſtekket (3, 86). They move about: ſternen, der dar ümbe gat (3, 427), and have their course, der ſterne louf (3, 64; 2, 236), kreiz (2, 236), which they follow: wie ieglich ſtern nach ſinem zirkel gat (2, 12). They touch each other in their course: wie ſich die ſterne in loufe ruerent (2, 246).

The stars have certain powers: ſternen kraft (3, 40), which

are beneficial to the earth, ſternen kraft der erde hilfe bringet (2, 390). One can read the stars and find out things from them: du an den ſternen las (3, 178; cf. 2, 15 er an ſternen vant). Does the following imply a causal relation, or merely spatial? ſterne, von den kumt unde kumen ſol wint, regen, ſne, luft unde tou geliche (2, 140).

A star of especial note is the morning-star, morgenſtern (19; fig. 3, 308 and MF 134), or tageſtern (1, 76; 2, 161). This is the best: die beſten ſint dem morgenſternen gelich (2, 8). It is lieht (2, 334; MF 134 fig.); it gleſtet (2, 334; 2, 319), cf. brehen (3, 447); and it shines out among the other stars, ſam der morgenſterne luhte uz vil ſternen (2, 71). It rises before daybreak: morgenſterne glizet vor liehtes tages wunne (3, 461); cf. ſwenne er vil vrueje uf braſt (2, 8), ich ſihe den morgenſterne uf brehen vil liht (1, 211), morgenſtern, der gen dem tag ufdringe (3, 357), morgenſterne uf gienc (Wf 2 and 4). By virtue of its surpassing qualities this star is good in comparisons: compared to the lady (2, 71; 1, 66; 3, 357); other comparisons (2, 334; 2, 360).

The poets of the *Sprüche* display a good deal of learning in regard to the stars, subject to their customary limitations, of course. So we have some houbetſterne (2, 15), twelve in number; Virilie ein ſterne (3, 101), with fabulous powers; meiſterſtern Antribilus (2, 12); Luciferum (2, 13); Orion (1, 95), this however occurring in a *Tagelied*, where it apparently serves the purpose of the morning-star announcing daybreak: ſuoze ein wahter lute ſanft, do er ſach den Orion da verborgen; polus antarticus (2, 12); while we learn of zodiacus and polus enpireus: wie Zodiacus welſ', walt', die ſunnen haltet, und wie polus enpireus des ſunnen dackes waltet (2, 390). Then there is tremundan, der nie hin, noch her gegie (1, 284; cf. 2, 91). There is an interesting passage about Cometa: ſwie der gebende ſi ſo liehten ſchin, unt ſwie er ſchine, als er ein ſterne müge ſin, er iſt doch niht wan ein gedünſt; entzündet von viures kraft, daz in ſo nahe wonet bi, daz man waenet, daz ez ein ſterne ſi; . . . wen man in ſiht in ſiner kraft ſo vollengliche ſchone, brehende ſchinen (that bodes misfortune) (2, 379). This is a curious statement, that the comet is niht wan ein gedünſt, for as late as the 17th century Kepler could regard it as a kind of aerial monster, swimming about like a whale in the sea.

There is a little information about the planets, planeten (9), which are seven in number (3, 367). Like other stars, they have kraft (2, 246; 2, 390); a course, planeten louf (3, 100), which is prescribed, ir loufes vriſt (2, 390), but which is subject to variation, ſit der planeten louf unſtaete ward (3, 100); and they liuhten nach des tages ſchin (3, 427). Five names are mentioned in two different places (3, 100 and 3, 367), Jupiter, Mars, Venus, Mercurius, and Saturnus, the latter also occurring (2, 12). In (3, 367) we have an account of their periods, which are for Venus one year, for Mercury the same, for Mars two, for Jupiter 12, and for Saturn 30.

The clouds find comparatively little mention in this literature. I find but 31 references, including three that are figurative: MF 134; 3, 62 and 3, 340.

The standing attribute is truebe (6), cf. ſwarz and valſchiu (3, 62). No doubt the darkness of the cloud, and its function in concealing sun and stars, leads to the use of wolkenlos in an agreeable sense: wolkenloſen luft (3, 55), wolkenloſez lachen (Wa 29, 12), wolkenloſer ſunnenſchin (MF 144 fig.).

At dawn the clouds take on a little more color, wolken griſe (2, 237), ein wolken grawet gen dem tage (1, 68); also they rise at dawn, wolk' uf gan (3, 428).

They may represent the sky: uz under diu wolken (3, 303); cf. in a similar sense: dur diu wolken ſach ich ho (MF 143), diu lerche lüftet ir gedoene, daz ir ſchal uf dur diu wolken dringet (1, 23). And the clouds share the height of the other elements of the sky: daz liebt kleiner vogelin ſchal und ſinget, da von ſendez herzen muot ſich uf als diu wolken hohe ſwinget (1, 20).

They are made of vapor, dinſter (3, 62); and they rain, wolken regent (3, 352). Their flight is noted, wolken vlüge (2, 381); and the poet wonders: mich wundert, wie die wolken vliegent taf und naht (3, 95).

Chapter IV. Inanimate Nature. Wind and Weather.

At the risk of some inconsistency I have decided to include in this chapter the air, which is not readily kept distinct from the wind; and ice, which is constantly appearing in

connection with frost. Both of these may be perhaps brought under the idea of weather in the broadest sense, if we define this as the sum total of such results of atmospheric conditions as affect human life.

Words for weather are daz weter (7) and diu zit (1, 108; 2, 16), bi ſchoner zit (1, 108). We might also compare meien zit, ſumerzit, and similar phrases, already considered in Chapter I. The counterpart of a modern adage is found in the following: wan ſol den mantel keren, als daz weter gat (MF 22). The weather has no power over man's emotion, when love makes him happy: ſwie ez witert, vro (2, 52). An optimistic color pervades the following: loben ſol man ie die zit, ſwie ſi ſich geſtellet, ſwen ſi kelte unt bluomen git, dar nach daz gevellet (3, 423). The following account of April weather is almost modern in its tone: Als Aberellen weter vert ir wille, daz nie windesbrut als ſwinde enwart; underwilen ſueze, in ſenfter ſtille, ſchiere wider an ir irrevart, dar nach ſchinet meienſchin, alzehant ſo wil ez aber winder ſin: alſo witert mir diu vrouwen min (2, 43). In the spring the weather becomes bright again: in den ziten von dem jare daz die tage ſien lanc und daz weter wider klare (MF 59). But in general interest centres about definite phenomena.

All weather depends on the air, der luft (73), which however does not here appear in that capacity. Its use is rather colorless, as the attributes show: argen lüfte (of hell) (2, 16), ſueze luft (1, 345; 3, 213), hohen lüften (1, 12), ſcharfer luft (2, 392), luft linde (3, 224), klar (3, 55), regenſuezen luft (3, 150); alſo dur ſenften luft ich in dem touwe her nach roſenbluomen gie (2, 83). In each case the attributes are a result of the situation or special circumstances, not of any inherent qualities of the air itself. Luftes wilde comes the nearest to being distinctive, indicating as it does the broad stretches of free atmosphere (1, 345). The relation of air and wind seems to be indicated in luftes winde (3, 468q). The statement that erde and luft rejoice in the spring (2, 266) sounds like a bit of the four elements, for which see the following chapter.

Air in motion is wind, der wind, also ſturmwint (2, 95; 3, 294), ſtürmen (3, 52), windesbrut (2, 202; 2, 248; 3, 330), biſe (2, 292), and twer (2, 292), 102 references in all, including one figurative use 3, 361. Worthy of mention is a passage

(2, 95) in which a pilgrim, having a rather hard time of it on the water, gives the names of several different winds, according to their direction, and reassures us as to this unusual display of knowledge by saying: waer' ich uf dem ſande, der namen wiſſe ich niht.

Its attributes are many: ſueze (spring) (MF 66; 3, 224), ſtarc (4), ſch(p)f (cold) (4), kuele (1, 54 and 2, 319 cold; 3, 393 cooling), ſur (cold) (1, 50; 3, 468e), bernde (2, 390), guot (3, 58), ſwaere (2, 287), kalt (15).

The winds move rapidly, mine tage entflogen mit den winden (MF 120); but not so fast as thought: ſnel gedenken vert vor winde (1, 205). They blow, wae(je)n (2, 16; 3, 27; 3, 151), wint gein uns waete (3, 260), winde durch die ſtuben waejen (3, 292); too much, die ſo ſere waent daz ſi ſo rehte unſuoze blaent (2, 95); they rage, toben (3, 27). Their noise is ſuſ(en) (2, 236; 2, 381; 3, 97; 3, 343), wiſpel (2, 262), diezen (3, 180), bruſen, er bruſet in dem huſe, reht' ſam ein ſturmwint (3, 294), riuſchen, riuſchet als ein windesbrut (2, 248). Their force is ſto(e)zen (2, 315; 3, 52); and they are very strong: ſwinder, dan ein windesbrut (2, 202), boume, türme, ligent vor im zerſlagen (Wa 13, 16), mit ſtarken ſtürmen er in ſtiez, er waet in kreftelichen an (the man whose coat the wind was trying to get off, in rivalry with the sun) (3, 51): On the ocean, the wind is useful in sailing: ſegelwinde (3, 468 l); but it may also be dangerous: mich ſluogen ſturmwinde vil nach z' einem ſteine (2, 95); also it drives the waves, diſen ſe den tribet wint (2, 9). The dying down of the wind is ſich legen (3, 51). The wind is not constant: min ſtaeter muot gelichet niht dem winde (MF 136).

The wind affects man and nature according to the season. Thus ſuriu biſe lert mangen ziterwiſe (2, 292), wint ſelwet kint (3, 228), wint an hiuten lint tuot dikke we (2, 300); and twer truebt die tage klar (2, 292). On the other hand kueler wint is ſueze dem heizen Pilgerine (3, 393); tuot uf die ſtuben, ſo iſt uns kuele daz der wint an diu kint waeh' ein lüzzel durch die übermueder (2, 111). The cold winds are disastrous for all vegetable growth: winde kalt und rifen rouben ouwe ꝛc. (1, 361), ſwaz der ſueze meige bar, daz iſt alles hin geleit von den ſuren, kalden winden (1, 50), kalde winde went . . . hin verjagen . . . loubes ungezalt (1, 168, cf. 1, 48). But the wind of spring, meien wint (3, 205),

brings beauty to the linden: winde ſchon' der linde ſueze geben (3, 186).

The wind may bear perfume and the like with it: ſta bi, la mich den wint an waejen! der kümt von mines herzen küniginne, wie möht' ein luft ſo ſuoze draejen (1, 15). The wind often blows snow across the path: uns der ſünden wint den ſne werf' in den rehten ſtic (3, 361). Wind as a cardinal point: uz vier winden (2, 13). To catch the wind is an impossible feat (3, 377). Where the wind goes is a mystery: ſwa wint hin vuerent (2, 246).

Coming now to more specific phenomena of weather, we take first the rain, der regen (30, 5 fig.), güſſe (MF 30). Attributes are ſuezer regen (3), berndes regens guete (3, 454), the force of which will be seen from the following: uf die bluomen ſuezer regen (2, 268), regen ſueze der dürre (3, 393), regen zimt wol dürrer ſat (3, 134). Hence such figurative uses as meien regen (MF 69), richen lones regen (3, 130), vröuderichen wunnen regenes vluzze (3, 394). On the other hand rain may be unpleasant: regen jagte uns in ze dache (1, 206); ezne vürhtet regen, noch den wint (3, 49). Hence der ſchanden regen (3, 461).

Other passages refer simply to the wetness of rain: zwi gegiezen (3, 28), des regens ſprat (2, 390), regen ſchadet dem ſtoube (MF 30), cf. regenes vlüzze (3, 394 fig.), ougenregen (3, 138). As an impossible task, the lady tells her lover: den regen unt den ſne erwenden (2, 92). Another impossible task is to count the rain-drops: 2, 246; 3, 86; 3, 148; 3, 160.

Hail, der hagel, is the most harmful and unpleasant form of weather, and becomes then a standing figure for trouble or destruction. Of the 15 uses fonnd, no less than eight are used figuratively. Hail is ſtarc (2, 251), rains down, hagels regen (2, 7), makes a noise, ſchal (2, 384), and destroys fruit, hagel twinget uns die vruht (3, 15). For hail in the sense of misfortune, see.

A storm of rain or hail, especially accompanied by high winds, is ungewiter (3, 468 h), ſchülle und ungewiter tuot der welt manic herzeleit; or ſchur (12, 4 fig.), note especially der donre ſchure (2, 242). The ſchur brings hail: von dem ſchure kumt der hagel (2, 240); it beats down the grain, der ſchur hat die ſpiſe erſlagen (3, 223), harms the trees, ſam der wilde ſchur boume velwet (2, 322), and is accompanied by great wind: diu burkmure

hat von ſchure und von winde manigen ſtoz (3, 30). By virtue of these rather awesome propensities it also becomes a suitable term for comparison, like hagel.

A frequent accompaniment of the ſchur is thunder and lightning, cf. donre ſchur (2, 242). MHG words are der donre, doner, dunre (14), cf. donerſlac (3); and blizzen (7), also blikzen, donreſtralen (Wf 8), and donerſtein (3, 202). That the thunder is the preponderant element is indicated by the numerical proportions, also by the compounds donreſtralen and donerſtein (bolt); further donres blikken (2, 7), doners blizzen vlammenriche (3, 352), doners viur (ib.), der donre ſchure ſtrale heiz (2, 242), as if the light were a function of the noise. Cf. in the same direction: der ougen blicke die fürhte ich als den donerslac, dem ich entwenken niene mac (MF 72). So in modern times one sees people cover their heads from the crash, after the flash is over. In one case the speed of the flash is noted: des blizzen ſchuz (3, 168): but for the most part it is the thunder which attracts attention. So we find der dunre duz (3, 168); ein krach, der von dem donre bringet ſchal (2, 244); and some wonderings about the thunder. One wonders where it is: ſwa ſi donre (2, 346); another: von wen kumt blizzen, donre, tak und nahт, regen beſonder? (3, 98). This one thinks he knows: wie uz vier elementen von den vier winden dunren, blizzen ſich erwekket (3, 86); and this one is sure he does: ſwa viur gein wazzer wider ſlehet, da hebet ſich ein geſtriuz, daz man dunre hat genant (3, 385).

To the rainbow, which marks the close of the storm, there are but three references. One man thinks the rainbow a sheer deception: diu forme, die der ſpiegel nimt, diu iſt niht ganz, alſam glanz uz dem regenbogen, die beide hant materjen niht, unt ſchinen doch mit falſcher varwe (3, 402). Another thinks it connected with the ſunnenſtoup: ſwa ſich der regenboge nimt in kleiner ſunnenſtoup (2, 246). The other reference is quite neutral: 2, 236.

Moisture which remains in the air without falling like the rain is fog, nebel (5), tuft (7), gehilwe (2), and dinſter (3, 426). It looks gray, grawe tuft (2, 262), bleich gehilewe (2, 330); and causes darkness, nebel dikke (3, 426) cf. 2, 5 and 2, 206. It may be an accompaniment of winter: walt in tüften ſtat (1, 65) cf. 2, 74; 2, 392; or of spring: ſueze luft mit ſiner tuft (1, 345), cf. 1, 361; meien tüfte (1, 346).

The dew, der tou, anehanc (1, 25 and 55), is mentioned 79 times, including 7 figurative uses. In general it is thought of as falling through the air: tou triufet uf die roſen (2, 322), touwes regen (3, 436), ſwaz touwes oben an nider riſen muoz (2, 266), waz ſuezes uz den lüften von touwes regen trort der bluomen ſchoene (3, 436). And the fact that grass etc. is heavily bedewed on a foggy morning doubtless led to a connection between the two: gras wirt touwic naz von tüften (1, 346); although such a connection is not necessary: tou ane tuft (2, 322). One poet calls it the overflow of the air: da von ſi gar von genaden übervliuzet, alſam der luft des touwes tuot in ſiner bernden wunne (2, 274).

It is especially a phenomenon of the morning, hence morgen touwen (2, 78; 2, 270); and of the May-time, hence meien tou (11). It is ſueze (11), lufteſueze (2, 48), naz (3, 417), cf. touwic vluz (2, 134), touwes fluete (Wa 27, 29). It clings to everything, touwes anehanc (Wf 6), especially in the open fields, anger lit behangen (2, 112), meien tou diu heide erviuhtet (1, 113). It is noted most frequently on the flowers: in touwe bluomen unde gras (2, 238), von dem touwe ſint die bluomen alle naz (2, 48), tou von himel ſiget uf bernde bluot (3, 454), tou an den wiſen den bluomen in diu ougen vellet (2, 112); and it increases their brightness, touwes anehanc ſol der bluomen gleſten erliutern (Wf 6). Hence touwes bluete (2, 319 and 327). See also Flowers, Chap. VII.

Its appearance upon the flowers in the form of drops leads to the use of tou for tears: mir uz von ougen dranc alſam ein tou (MF 125), ougen touwes vol (2, 54), cf. vröuden tou (2, 51 and 56). The dew is supposed to please the flowers also, hence such a figure: der ſaelden tou hat in begozzen (2, 329), cf. 3, 339. But the dew is not lasting: zergat alſam ein tou (1, 365); ironically ſtaete als ein tou (2, 188).

The snow falls through the air, to be sure, like rain and hail, but also it remains on the ground for a long time, as the others do not. And as its effect on the appearance of the general landscape is a striking one, we need not be surprised that it is in this capacity that the snow mostly occurs. Not a reference is found to the looks of the falling snow, unless it be: unt riſe dir goldes, ſam der ſne (2, 248); the poet is talking to the greedy world, and opines that she would want more even in the above case. A few statements only refer to the fact that the snow does fall:

such are ſnien (3, 82), ez hat geſniet (3, 58), ſnewes val (1, 361), der ſne gevallen iſt (3, 58), gevallen was ein ſne (3, 9). The word, der ſne, occurs 122 times, 3 figurative uses.

The snow is one of the dreaded messengers of winter, and as such shares the attributes of winter. So we find kalt (25), harte (3, 311), leide (2, 91 and 317), ungevuege (3, 224), verteilt (1, 50), cf. ſnewes unbilde (1, 142), ſne mit angeſtbernden dingen (2, 321). Like winter, it velwet bluomen unde kle (2, 315); but when it goes, they come again: ſo diu zergant, ſo kumt als e beide bluomen unde kle (1, 284), du muoſt uns aber lazen die bluomen und den kle (1, 50). Cold winds come with the snow (3, 293); and it is hateful: wan hazzent ſi den kalten ſne (1, 76). Springen in dem ſne is foolish and profitless labor (MF 65).

It is hard to tell whether or not the whiteness of the snow is pleasing to these poets. At all events it is frequently mentioned, notably in comparisons, the lady's hende or lip etc. being whiter than the snow: hende wizer zenſtunt danne ein ſne (2, 21), lip wizer danne ein ſne (MF 143), kel wizer danne tuſent ſne (2, 22), 7 similar examples, also ironically ſwarz als ein ſne (Wa XVI, 39). Note further ſnewiz (2, 378; 3, 299; 3, 301), der wize ſne (3, 446; 2, 336 fig.); ſnewes wize (2, 52). And as the foliage makes a green dress, the snow makes a white one: blanke wat (1, 350). In one case we see the field quite covered with snow: den anger . . ſiht man gar verſnihen (3, 274).

The snow does not last. It zergat (MF 21), zergangen . . der ſne (1, 41; 3, 68); by melting, ſmelzen als der ſne (3, 72); hence it is bad policy to hide things in it ez iſt niht wol verwinkelt, ſwaz in dem ſne verſchurren wirt: die melde ez mak begrifen, ſwen ſich der ſne ze wazzer ſchirt (3, 147).

Practically, hoar-frost and ice belong in the same class with the snow. They too are messengers of winter, are dreaded and hated, harm the flowers and so on.

The words used for hoar-frost are der rife (100, 2 fig.), der vroſt (4), der anehank (3, 258; 3, 293). The standing attribute is kalt (21), cf. vroſt git kelte (3, 447). Further we have gra (1, 24; 2, 371; 3, 267), arg (1, 136; 2, 395), ungevuege (3, 251; 1, 358), leide 2, 159; 3, 468 g), groz (2, 131), dürre (1, 152), cf. des rifen ungenade (2, 109). As of the dew, so of the frost the term anehank is used, des rifen anehank (3, 215), and still more pecu-

liarly, vluot des rifen (2, 319). The frost also is thought of as falling: des rifen val (3, 190), die rifen ſint gevallen dar (1, 152). It is found on the trees: was des kalten rifen aber uf dem walde lit (3, 253).

As one of winter's messengers, ſolhe boten hat der winter vür geſant (1, 353), the frost puts an end to the bird-song: kleine vogelin ſint verſeret von den kalten rifen (1, 156), kalde rifen, der kan vogele ſweigen ir ſuezen ſanges (1, 21); also it overpowers the heath, rife und anehank hat die heide betwungen (1, 55), rife wil (heide) betwingen (1, 51), robs it of its color, rife und ſne ſelwent heide (1, 168), destroys the clover, den gruenen kle, den uns der rife und der ſne verderbet hat (1, 79), does away with the flowers of spring, rife hat geſwendet als des liehten meien bluete (1, 348), thrusts blossoms and leaves into his sack, bluomen und ouch loup iſt des rifen erſter roup, den er in die ſekke ſchoup (3, 258), so that frost now lies where the flowers were before, da mak man den rifen ſchouwen (1, 45).

Hence we are angry with the frost, tragen ſuln wir gegen den argen rifen nit (2, 395), den rifen bin ich gram (2, 159). Note the following figurative use: ſchanden rife kalt twinget manigen boeſen, der mit tugende roeſen ſolte ſich in edeles herzen ouwen (2, 328). It falls a prey to the sun (MF 30).

Lastly we come to ice, daz is (32), which is in large measure classed together with rife and ſne as part of winter's phenomena. That it is but another form of the same thing appears: is, wazzer, ſne, die drie ſint wan ein (3, 103). And the attributes kalt (3) and gra (3, 265) are familiar.

But there is also some material in regard to ice as a winter covering over water. So the attributes dünne (2, 188), haelem iſe (2, 386), krankez is (3, 4), is vil unvaſt (3, 50), ſlipfic als ein is (Wa 79, 33). The danger of thin ice: in tiefem wage uf dünnem iſe wünſche ich, daz din geverte ſi (unzuht) (2, 188). With the idea of ſlipfic cf.: den volget ich unz uf daz is (and fell down): der ſchade muoz mir beliben (MF 213). The ice forms swiftly: brügge wart in einer naht geworht über einen breiten bach (2, 221). When it is strong it will bear heavy burdens: treit daz is vil ſwaere laſt ſwen ez der winter vriuſet vaſt (3, 66). People go skating on it: ſlitten uf daz is (2, 109). But it melts finally: ſmilzet, ſam ein is (2, 251); is geſmolzen (2, 392).

Chapter V. Inanimate Nature. Miscellaneous.

The most important phenomena which have been left for this chapter are those connected with water, which seems to be very interesting to the MHG poets.

The word for water, daz wazzer (51; 3, 56 fig.), wezzerlin (river, 1, 6), is also used in the sense of stream, and in that sense we find most of the attributive and descriptive material employed. But the idea that water lays dust (2, 224), that you cannot draw it with a sieve (3, 377), that it will not enter a stone (2, 113), that it is sweet to the fish (3, 394), are not restricted to running water; as also the attribute tief (3, 132), but cf. tiefe wazzers vürte (3, 13).

Other material connected with wazzer may be classed together with that for other words meaning running water. Those which occur here are der brunne (38, 13 fig.), fontane (2, 84), der spring (3, 131), der ursprinc or ursprunc (3, 4681 fig., 3 others), strom (3, 104), vluot and übervluot (3, 56), vluz and vliez (3, 148), rivier 2, 84; 2, 232; 3, 389), and bach (20, 2 fig.).

Attributes vary somewhat according to the word employed. I find groz ursprinc (3, 129). groze wazzer (2, 214), starker vluot (3, 56), starkiu wazzer (1, 203), kleiniu wazzer (3, 129), breiten bach (3, 398), tiefer bach (3, 58), wünneklicher bach (3, 334), übervlüzzic bach (3, 298 fig.), brunne klar (3), siedende burnen (3, 385), vrischen brunnen (2, 359), vrischen ursprunc (3, 131), kueler brunnen 3, 334; MF 23), brunnen kalt (3, 334), kalt ursprinc (3, 393), lutern brunnen (MF 29; Wa 94, 17), brunne luter als ein glas (3, 334).

There are a number of expressions for the flow of the stream: wazzers louf (2, 175), die riviere rinnen (2, 32), wazzer vliezen (3), von einem kleinen wezzerlin, der ober' grozer snelle pflac (1, 6); whereas of the spring we read: ein groz ursprinc, das mac sich wite giezen (3, 129).

The river's noise is diezen (Wa 8, 28); the fountains's is klingen (2, 316); and the fountain sends up spray: brunnen dunst (3, 155). The water of the spring shoots forth, cf. wazzers spriez (3, 385), from different places: from a pool, brunne klar uz vulen lachen dringet (3, 113), on the field, brunne entspranc am anger (Wa 94, 17), from a moor, sam ein vulez mos, daz einen vrischen brunnen

birt (2, 359), from a lake, von eime ſe, dar uz ein kueler brunne vloz (MF 23). Of the brook we read: bach vliuzet drate uz velſe, uz hage (2, 333); of the rivier: ſchiuzet, diuzet, vliuzet von dem brunnen (3, 389). Three references describe the course of the brook: durch den fores gieng ein bach ze tal über ein planiure (2, 84); ran ein bach ſchoene durch ein wiſen (3, 223); einen anger langen, da ein luter brunne entſpranc: vor dem walde was ſin ganc (Wa 94, 16). Small streams flow into larger ones: kleiniu wazzer vliezen in die grozen her (3, 129). That the river waters the plants is once mentioned: rivier, daz die wurz ergiuzet (3, 389).

There are several ways of getting over a stream. If it is small enough, one can jump over it, ſprungen über einen bach (3, 278); otherwise one may wade through it, ein wazzer waten (3, 132), wuotes durch den bach (3, 468h); in deep waters one must seek the ford, wazzers vürte (3, 13), cf. 2, 231 and MF 22. Or one can swim (2, 192); with drowning as a possibility: in wazzern ertrinken (2, 214). If you swim against the stream, wider ſtrom ſwimmen, you may get splinters in your breast (3, 104).

Of the spring we read: daz wazzer nieder iſt ſo guot, ſo da ez uz von ſprunge gat (2, 230), and in similar vein: kalt urſprinc is ſueze dem durſtigenden akkerman (3, 393). A clear pool is a good mirror: ſchaten ſach in einem brunnen (MF 145). Heavy rains spoil the spring: güſſe ſchadet dem brunnen (MF 30).

The word brunne is frequently used in figurative senses: ſi iſt ein brunne der barmunge (3, 160), cf. wip, milde ein übervlüzzic bach (3, 398), etc.

A few names of well-known rivers occur. The lover is to rob the Elbe of its flow and the Danube of its roar: muge ich der Elbe ir vluz benemen, der Tuonouwe ir duz (2, 92). Similar impossible feats are the following: ſcheiden Muſel und den Rin (MF 71), den Rin gekeren in den Pfat (MF 49; 75). The Rhine starts as a small stream: der Rin hievor in engen vürten vloz (MF 22).

Words for still water are tich (3, 16), lachen (4), and pfuol (4). Both the latter words are used rather in the sense of puddle or the like: cf. trueben lachen (2, 350; 3, 28), trueben pfuol (MF 29), vulen lachen (3, 113), dikkem pfuol (3, 101). Note the following strong statement: miner vrouwen ere ſi lit in einer lachen, daz ſi's nieman . . . reine kan gemachen (2, 101).

Doubtless the fact that our poets were all inlanders affec-

ted considerably their use of the ocean. Yet it was not wholly unknown to them. Their associates and some of themselves as well had gone across to Palestine, and they knew of the North Sea by hearsay at least. One poet has quite a lengthy account of the distress of a storm at sea: mich ſluogen ſturmwinde vil nach z'eime ſteine in einer naht geſwinde . . . die ſegel ſich zerzarten, ſi vlugen uf den ſe, die marner alle jahen, daz ſi ſo groze ſwaere nie halbe naht gewunnen . . . die winde, die ſo ſere waent . . . daz ſi ſo rehte unſuoze blaent . . . die welle und ouch die ünde gent mir groz ungemuete . . . min wazzer daz iſt truebe, min piscot der iſt herte, min vleiſch iſt mir verſalzen, mir ſchimelget min win; der ſmak, der von der ſutten (hold) get, der iſt niht guot geverte, da vür naeme ich der roſen ſmac, unt mehte ez wol geſin, ziſern (pease) unde bonen gent mir niht hohen muot (2, 95). This sounds too realistic to be pure fiction or mere imitation of stories heard.

Words for sea or ocean are mer (45), ſe (34, 4 fig.), wak (properly wave) (33, 2 fig.), habe (2, 270), tiefe (2, 231). The great depth of the ocean leads to the idea of bottomlessness: die grundeloſen habe (2, 270), wa der wag anruere grundeloſen grunt (2, 243). Elsewhere merely the depth is noted, tief (6). And the word grund is often used as a paraphrase for the ocean: wages grunde, ſewes grunt (3, 171), meres grunt (2, 157), 6 further examples. Other attributes are wilde (4), breit (3), ſtarke mer (3, 241), dem geſalzen ſe (2, 385), einem witen ſe (2, 244).

The sea rages, daz mer und die ſtarken ünde toben (MF 87), mer, daz iemer tobet und ündet über maze unde ane wer (2, 208). Hence it is grievous to travel upon it, über den wilden ſe varn (MF 182); cf. verſigelen mueze er uf daz mer (as a curse, 1, 14), ſweben uf dem ſe (2, 94), wir ſweben in der ſünden ünden (2, 208). This is because of the waves, ünden (33), also wellen (2, 95), which are ſtark (MF 87), ſware (3, 364 fig.), cf. grozen ündenſlegen (ib.), and ſwebend (Wa 76, 31). They are very numerous: als valſchelos ſam daz mer der ünde (MF 213). Also an inland sea has them: miner ſünde der iſt me, den wages in dem Bodenſe (2, 275); and a stream: verigen loben ſol man die da wider dringent den ünden mit ſo ganzer kraft (3, 27). The sea is noisy: (3, 148); kam der ſe mit ſchalle (2, 9).

The following seems to refer to the tide: als elliu wazzer uz dem mer gewalteklichen giezent unde drin aber vliezent (2, 324),

Possibly this will also explain wages ümbekreis (2, 242); but wie wak erden umbringe (3, 97) is not clear. Does this perhaps indicate a turning of the earth by the ocean? At all events, the earth rests upon the water: mer, daz lant unt bürge treit (MF 75), diu welt in wages vluete ſwebt (3, 348).

A blow upon the water is impotent and leaves no trace: maneger wunnekliche tac, die mir ſint enpfallen als in daz mer ein ſlac (Wa 124, 16); cf. ſin nein iſt nicht ein waſſerſlac (3, 37); als ein ſlag in einen bach (1, 296; 1, 368). Similarly a ship leaves no track upon the water (2, 230). To be drowned is ertrinken (1, 106).

The sands of the sea are meres gri(e)z, which cannot be counted: merz griez erzeln (2, 246; 2, 8; 2, 377; 3, 410), and which are very small, ringer wan ein griez (3, 167).

There are a number of words for stones, but without much additional material. ſtein (32) is the general word; then we have velſe (6) for large masses of stone, geſtein (2, 267; 2, 334) as collective, edelſtein (3), vlins (3), adamaz (2, 262), marmel (2, 151), viurſtein (1, 336), rubin (1, 336), hagelblidſtein (?) (3, 260), and a stein Kamahu (2, 379). The hardness of the stone is almost the only idea produced: mannes muot ſol ſin veſt alſam ein ſtein (Wa 30, 27); this being an especial attribute of the flint: kerge iſt ein herter vlins (2, 378), cf. herten vlins (2, 157). The vels is solid: von ir ſchoene mueſte ein vels erkrachen (3, 173).

Then we might cite a few words referring to the landscape. There is erde (29), land (3), three words for sand, ſant (6), griez (7), and griene (2, 384); mos (moor), daz einen vriſchen brunnen birt (2, 359), uver, zwei uver haten tiefez tal (2, 391), and two words for wild country: ungevertes (1, 203), and die wilde (Wf 1; 1, 203; 3, 42.) Finally dust, which is also at times a feature of the landscape, ſtoup (4), geſtüppe (3, 95).

There is no real connection between nature and the 'four elements', with which these poets like to deal; although they regard them as natural phenomena, evidently. They occur some 19 times. I cite at some length one passage, by way of illustration: der luft viuht' und warmer ſi, daz wazzer kalt unt viuht', warm, trukken, alſo werde ſo iſt daz viur . . . kalt trukken blibt diu erde; . . . luft unde wak, der ſloz muoz viuhte weſen, erd' unde wazzer kuele, luft, viure, werme beſliezen da, der trukken alſo vole erd' unde viur beſliuzet, der luft, und ouch der erden kür (3, 147).

Chapter VI. Forest and Field.

While at first sight it may seem curious to include under vegetable nature the fields, which have no life, it is not strange when we realize how intimately associated in this literature are the fields on the one hand with the flowers and plants which grow upon them, and on the other hand with the single trees and forests which with them make up the general landscape.

In one respect this section will differ from the others, namely in that while we have many different words to record, they all mean practically the same. Nor is there any other one object that is represented by so many different terms. In view of this similarity of meaning, I shall first list the various words which occur, then the literature of description and comment.

The commonest word is die heide (367, three figurative uses), whose etymological connection with HG '*Heide*', Eng. 'heath', suggests its meaning — uncultivated (and usually unproductive) open country; next comes der anger (164, including engerlin and three figurative uses), land used for cultivation or or for hay, mostly the latter; further die ouwe (117, three figurative uses), meaning properly island or peninsula, but then used for any kind of open country; daz velt (51) with the collective daz gevilde (21), reminding of the Eng. 'field', and meaning ploughed land, then open country; der plan (51, one figurative use), with the gallicized planiure (2, 84; 2, 85; 2, 91), recalling Eng. 'plain', and similarly used; die wiſe (22), HG '*Wiese*', pasture, and similar to it die weide (9); die lite (5), mountain side; die albe (4), mountain pasture; der akker (5), ploughed land; der wert (2, 79 and 78), parallel to ouwe in meaning and use; wal (3, 398); ſchampanje (2, 88); rifiere (1, 153); daz lant (1, 155; 2, 114).

In the same category as the above words, not by theoretical sense, but by usage, belong a number of others. Such are berg unt tal, which occur in combination 43 times (i. e. frequencies for each word), while daz tal occurs alone 14, der berg 24 times, including one figurative use of daz gebirge and

three others; further 4 uses of le (hill), one of them figurative, and one use of halde (1, 60). I would also include a number of compounds of garten: roſegarten (3, 132), violgarte (3, 387 fig.), wurze garte (1, 207; 3, 398 fig.), boumgarten (4), hopfe garten (2, 23), and 45 uses of garten alone, of which 14 are figurative.

With regard to mountain scenery, an interesting point is raised by Zingerle (*Über unbekannte Vogelweidhöfe in Tirol,* p. 12): "In the lyrics of Walther's predecessors and contemporaries we meet not a single landscape in which the grandeur of Alpine scenery is even indicated. There is nothing beyond the mention of hill and dale. Burkhard von Hohenvels is the first to sketch a wild mountain region, but he puts in into a strange country, whither he has fled to regain peace of mind: ich barc mich hinder berge groz, ſtarkiu wazzer, dar zuo wit gevilde, vil ungevertes was min ſchilt mit harte vremder wilde (1, 203). Then Konrad von Würzburg introduces a new theme in description of nature. In his works we find for the first time, besides the flowering plain and the forest full of bird-song, der velſe kloſen, from which rushing waters come forth (2, 316, cf. 333). But it is characteristic that velſe occur only once more in the lyrics of the 13th century. Steinmar (2, 157): ez möht in die velſen gan, daz ich her gevlehet han und möht ouch herten vlins gelinden. The only other things which remind us of mountain scenes are the sunrise vor dem berge (1, 348); das rilich gedoene von den vogelin, das in dem tal uf draejet ſich, daz ez ob den bergen erklinget (2, 261); gamzen hetzen (2, 386), and die geize, die gen berge klimment nach ir nar (2, 343)." Add hereto also: ſteinbokkes wis kan er wol berge ſtigen (2, 210). And the word alben indicates mountain pastures and fields, such as are found in Switzerland, Oberbayern, etc. So the word klingen means ravine or gorge, found in the mountains (3, 453); cf. zwei uver haten tiefez tal (3, 391). Note further ich enmaht ir niht geſehen vor gebirge unt vor der verre (1, 132).

Attributes may for the most part be put into three classes. First we have those which denote the color of the fields. Commonest ist gruen (68); the others are of scant occurrence, brun (2), rot (7), cf. roſenrot (1, 45) and roſenvar (2, 125, and 1, 25), also geroeſet (2, 318 and 317), bla (3), übergra (Wa 75, 30), bleich (ib.), and wiz (3), one of which refers to the color of the fallen snow (1, 284).

Next we have attributes of size and shape, breit (31), lanc (3), wit (10), hohe (berge and alben) (4), groze berge (2), kleinen velden, tiefez tal (3, 391).

Third a long list of adjectives denoting the state of the fields, mostly complimentary. Liehț (21), wunneklich (20), ſchoene (21), wunnebernden ouwen (3), heide wolgeſtalt (2), ſumerlich (2), liebe (5), garte ſin (3), bluende (2), wolgezieret (4), wol (or vol) gebluemet (gebluot) (14), bekleit (7), werlt was gelf (Wa 75, 25), plan wunnenrich (2, 292), richiu tal (2, 88), ſuezer garte (3, 398 fig.), edler wurzegarte (3, 198 fig.), anger volkomen guot (3, 84), zart anger (3, 368), luſtgezierte heide (3, 401), heide wunneklich geglenzet (2, 223). But also some contrasting ideas, mostly conditioned however by season etc. Anger unwunneklichen var (1, 135), anger jaemerlich (2, 323), heide jaemerlich (MF 191), heide val (2), heide ſtet leide (1, 138), wilden ouwen (2, 295), gevilde wilde (2, 317), dürrer weide (3, 27); and a few indifferent ones: uf der vrien heiden (3, 4681), anger mit bluomen beſpreit (1, 92 and 1, 142), anger lit behangen (*mit dem Tau*) (2, 112), velt iſt bereitet (Wa 124, 10), gebirge moſig and meſik (2, 380).

It is in spring or summer that the fields are most beautiful: note des meien plan (3, 202), ſumer ouwen (1, 108), and the statement meie hat geleget ſinen vliz an den anger (3, 185).

Part of this beauty is the fresh green that comes upon everything: heide, anger, wiſen gruonent (11), gruenent werde und ouwen (2, 79), veld wolgezieret mit der gruenen ſat (1, 169), berg unt tal gruonet ſchone (3, 224), mit ſchoener gruene gruonet tal (2, 69), heide von würze und kriute ſwanger (3, 296), heide ſtat loubes me, dan tuſent laſt (2, 21), wünneklîche gruonen (3, 219).

More important are the flowers that accompany the spring. For these there are many expressions. I quote a few: heide unde anger ſwanger mit bluomen (2, 223), heide hat gezieret ſich mit bluomen (3, 444), heide iſt wunneklich bevangen von bluomen rot (3, 443), heide hat bluomen uf ir kleide (1, 356), heide geſchoenet mit bluemelin (1, 354), heide lit in bernder bluete wol bedaht (1, 345), gel, rot durch gruene uf dringen (2, 123), heide verkeret ſich mit der bluete (3, 230), anger mit liehten bluomen beſtröut (3, 227), ouwe von roſen iſt geheien (2, 105), etc., 19 further examples.

The third element of beauty is the dew, which seems a typical accompaniment of the spring season. The mere mention

of the dew is often sufficient: daz velt ligt mit touwe begozzen (3, 188), wiſe touwet (3, 235), de wiſen touwes naz (3, 231), touwik vluz in dien ouwen (2, 134), heide von touwe naz (3, 274); at other times we have fuller expressions: heide begozzen mit dem touwe (3, 219), anger in ſuezem meien touwe (1, 152), ſchone ein wiſe gedouwet was (2, 106), heide und ouwe (ſpilt) gegen des meien touwe (2, 150).

These various elements of beauty which the spring brings with it explain the more general expressions which consider appreciatively the appearance of the fields. So we have ougenweide (2, 117; 1, 169 and often), heide unt walt ſtet in wunneklicher ſchouwe (1, 347), heide treit nu liehten ſchin (2, 239; 3, 221), diu heide iſt worden ſwanger (1, 47); heide iſt entſprungen (Wa 114, 27), zieren kan ſich das gevilde (2, 30), berg unt tal gezieret ſtant gar wunneklíche (2, 69); and various combinations with varwe: heide ſchoen' in liehter varwe (3, 238), mit manigerhande varwe miſchet ſich diu heide und ouch der plan (2, 73), heide iſt maneger hande varwe riche (2, 69), etc., 6 further examples. Compare also waz luſtik iſt uf velden und in welden (3, 436).

A further development of this topic is the use of various words for dress, robe: anger hat an bluomen kleit (1, 154), heide ſchoen' in liehter varwe und wunneklicher wat (3, 238), heide geſtet ſich mit ſumerwat (2, 323), heide mit ir kleide lieht unt wol gewieret (3, 468g), heide hat' ir lieht gewant (2, 122), heide ſich gegen den meijen gezieret in ir beſten wat (2, 77), heide ſich mit manigem ſpaehen kleide gegen dem meijen hat bekleit (1, 43), etc., 5 other examples.

This beauty of the field is a joy to itself: ſoſt diu heide ſumerlichen wol bekleit, diu hat bluomen uf ir kleide, der iſt ſi gemeit (1, 356); and in general the field, like the rest of nature, ceases to sorrow, gar verſwunden, iſt ir leit von des liehten meigen bluete (1, 54), daz ir truren verſwachet (1, 142), and rejoices, berg und wiſe ervröuwet ſich (3, 208), heide und anger in vröuden (2, 119), vröut ſich anger unt der walt (1, 157), etc., 4 other references. Possibly the laughter of the field is an idea derived from this general joy of all nature; perhaps it may be developed from the sparkling of the dew. I find three cases: heide lachet (1, 142), berg unt tal lachet ſuoze (2, 29); heide in bluete ſmieret (2, 223).

Two passages refer to the bird-song in the fields as an accompaniment of spring; for the most part that is restricted to the forest, when it is located at all. We have diu heide erſtrachet (2, 318), and berg unt tal mit ſuezem ſang ſchone erwecket (3, 241). Two references occur to the farmer's work in the spring-time: affer buwen (3, 132); and probably veltgebu (Wa 76, 18). Schröder (ZfdA 46) has explained this term as mining, giving a very plausible account of the entire passage. I am inclined to agree with Wallner (PBB 33), who adheres to the older interpretation, seeing in this expression a desire to make a contrast between bauer and ritter, between höveſch and unhöveſch. I also take in the sense of cultivation Walther's bereitet iſt daz velt (Wa 124, 10), despite the doubts to which this has been subjected.

The fields do not remain beautiful for ever: varwe der ouwen doch ſchiere ein ende hat (2, 315). Then winter comes and the fields become sad, trurik (2, 238; 3, 283); cf. further heide treit not und arebeit (2, 323), heide lit in jamer (2, 393), heide und anger die ſtant nu in leide (1, 56), heide klaget (3, 447), and as a development of the latter heide ze hove wil ſich beklagen (3, 258). The cause of this sorrow is the loss of the pretty summer dress of flowers and grass: wie ſi (heide) von ir kleide hat geſcheiden ſich (1, 66), heide, walt und anger, diu hant ſich enbloezet (1, 161), heide ſtat ir varwe bar (1, 152), heiden wil vrijen und enbloezen ſich bluomen (2, 321), ſwa e lak vil toup diu heide (1, 112), 5 further references; also the fact that no more flowers will spring forth: anger niht langer mak bluomen liehte getragen (1, 138).

For this loss of flowers and grass, the field hates the winter, and when the spring comes again, it puts on fresh color to spite him: nu gruonet ſi im ze leide (2, 112; cf. 3, 232). Walther has another figure for this, and a very pretty and poetical one: heide ſchamt ſich ir leide: ſo ſi den walt ſiht gruonen ſo wirts iemer rot (Wa 42, 22).

There are a few other cases of personification to be recorded. Only apparent are: velt hat ougen (2, 210), velt hat geſiht (2, 202). These statements are based on semiproverbial utterances, which in turn go back (see Uhland, *Abhandlung*, p. 110 seq.) to the idea that animals and birds are everywhere and are witnesses to human actions and speech. Consider

however: der anger dienet manger vrouwen werden; da vinden wir bereit bluemelin, diu Jiutel gern ze tanze treit (3, 226). The heath appealed to by the lover for aid says: ich heide breit wil vahen si, swenne si wil nach glanzen bluomen gahen uf mich, ich wil si halten dir (1, 10). And in a very elaborate passage (1, 112), the poet considers what joy the field must have felt when his lady passed over it. I quote entire, because it is an excellent example of pretty lyric composition, and shows what these early poets could do on occasion: ich wolte, daz der anger sprechen solte, als der sitich in dem glas, und er mir danne rehte sagen wolte, wie gar sanfte im hiure was, do min vrouwe bluomen las ab im, und ir minneklichen vueze ruorten uf sin gruenes gras. her anger, waz ir iuch vröuden muostet nieten, do min vrouwe kam getan, und ir wizen hende begunde bieten nach iuwerm bluomen wol getan! erloubet mir, her gruener plan, daz ich mine vueze sezzen mueze, da min vrouwe hat gegan. her anger, bitet, daz mir swaere sul buezen ein wip, nach der min herze stet. so wünsche ich, daz si mit blozen vuezen noch hiure mueze uf iu ge; so geschadet iu niemer sne: wirt mir von ir ein lieplich gruezen, so gruonet min herze, als iuwer kle. (For a translation see Chap. I.)

More prosaic use of the field occurs in the following: da man uf (weide) die rinder treib (3, 12); da siht man nu (wise) die rinder bisen (3, 30).

That the garden was fenced about appears from the statement: ich steic in einen garten (MF 29). The market garden is indicated in the following: in minem garten ruoben (3, 243).

Various words for field, garden, etc. are very frequently used in a figurative sense, by way of comparison or simile. Note the following examples: wip is ein garte dar in . . . diu minne uz blikken touwet unt darin man schouwet der bluomen lust (3, 114); wip, trut violgarte (3, 387); vueren uf der eren plan mit gewelwet pfellelvarwes mundes kusses bieten (3, 394); der künste heide (2, 344); miner ougen anger (2, 337); der tugenden le (3, 120); min meien ouwe (3, 397); etc., 17 further similar examples.

Hand in hand with the fields goes the forest, der walt (355), also daz holz (8), fores (3), forest (2, 88), vorste (2), all neuters, der tan (2), daz vürholz (2, 116), der lo (Wa 76, 11).

Attributes are gruen (67), wol or schoene geloubet (11), wunneklich (3), schone gezieret (3, 188), wolgezieret (3, 327), wolgestalt

(2, 394), meienvar (3, 227), ſchoene (3, 445), ſpilnd (3, 30), these of course referring to the forest under favorable conditions; further griſe (2, 122), bloz (1, 168), kalt (2, 326), of the forest in winter, and Walther's verhouwen iſt der walt (Wa 124, 10); and finally those which refer more generally to any forest; wilde (5), touben walt (2), wit (4), lanc (2), breit, groz, dornic.

The forest's chief possession is its foliage, daz loup (25, but see p. 95 for loub), which forms as it were a garment, walt hat ein niuwez kleit (3, 232), or a crown, walt mit loub bekroenet (3, 200), by which the forest is riche (MF 65), ümbefangen (2, 318), or gezieret inne (2, 317), and which is composed of countless leaves, me, danne loubes habe der walt (1, 364); but which falls (1, 136) in the winter time, leaving it unbekleit (1, 55), ungeloubet (2, 160), etc., four further references. This foliage forms as it were a roof, dach or obedach (4), and shelters the birds against the sun (3, 274). Frost is injurious to it, der walt muoz von ungevuegen rifen grozen ſchaden dulden (3, 251), and then it loses its bright color, nu ſiht man valwen gruenen walt (1, 52); and the whole forest looks gray, des waldes hohe griſe ſiht man gar (1, 67). But when in May-time the forest displays its stock in trade, walt hat ſine krame gein dem meien uf geſlagen (3, 468e), and bluejet wolgeſtalt (2, 366; cf. 1, 93), so that the fragrance is widely diffused around (3, 232), then the forest stands in liehter varwe (3, 443), and is gebreit mit wunnenricher varwen kleit (3, 84).

The forest as a place for hunting appears at least twice: ein jeger weidnet in dem holze (3, 298), and ſwer vert ze walde ſpüren ſo der ſne zergat (MF 21). To shout into the forest is labor lost (3, 193); but an echo is sometimes produced (MF 127).

That the forest is composed of trees is perhaps too self-evident an idea to be frequently mentioned; at all events I find but one definite statement to that effect: manigen grozen boum in einem walde (3, 166). But the trees lead an independent existence throughout this literature. Tree, der boum, occurs 95 times, including five figurative uses; as also the special varieties cipreſſe (2, 340), apfelboum (2, 342), birboum (3, 248), tannen (3, 30), holderboum (3, 76), buoche (MF 62 and 65; 3, 30), cederboum (4), palme (6), and with overwhelming frequency linde (102).

Of the holderboum we learn that it ſchone überzogen ſtat, has ſuezíu bluome, and that holderboumes loup hat wadelichen ſmak; the cederboumes tolde wehſet uf ze berge (2, 334), it is lüftik (2, 340), large, ceder groz (fig., 2, 142), grozer wan ein zederboum (3, 76), and long-lived: het' ich der zederboume tage, die wolt' ich mit ir eine leben (1, 113); the buoche is gruen (MF 62), and it would be folly to try to get pears from it (MF 65); regarding the palm we have some rather remarkable information, which I give here in full: der tatelkerne hat die art, daz er ſibenzik jar lit in der erde ane tugende, dar nach ſchiuzet ſin ſchüzzelink uz der erden unde waehſet drizek jar in bluejender jugende, ſo treit er erſte vruht unt wirt ein palmenboum genennet. under allen boumen iſt kein boum, ern' nem abe, ane den palmenboum den wil ich geſten, der nimt uf unde niht abe, er breitet ſine zwige mit eben glichen eſten: da von man ſine wirdikeit vür alle boume erkennet (3, 105); note also the following: aldurch des argen winters dro der palmen loup in gruene ſtat, ſwie daz man in in ſnewe ſiht, mit riſen überladen (2, 396). And we encounter the willow in the following: ſi want ſich alſam ein widegerte (1, 301).

But the greatest amount of material is found of course in connection with the linden. No other tree name of anything like equal familiarity offers nearly as many rhymes as linde(n). But more than that, the linden actually did occupy a peculiar position. Frequently growing isolated, acquiring with age a mighty and imposing sweep of branches, and in itself always a handsome tree, the linden had from time immemorial been the tree under which the village fathers sat and talked, under which the village youth sang and danced. It is by no means mere convention when the poets cry: "away to the linden!" (namely to dance). The first green leaves on the linden were the signal for a jubilee beneath it; and doubtless some such custom is the origin of the English Maypole dances. A passing word gives a tiny glimpse of the grass around the tree, trodden down by the feet of those who came to dance throughout the spring-time: e, do ſi (die linde) geloubet was, hete man da vunden mangerhande vröude; da get hin nu niender pfat (3, 268).

Attributes are: gruen (11), breit (8), ſchoene (3), maere (Wa 94, 24), wolgetan (3, 447), wolbehangen mit loube (3, 229), wilde (2, 315), ſueze (Wa 93), ſchatebernd (3, 468q), linde (Wa 122, 31),

and in winter ſeneſtlich (2, 116), bloz (3, 329), and val (3), cf. especially die kalten nehte habent getan daz diu löuber an der linden valwe ſtan (MF 64); further, in connection with loup, geloubet (3), niuwes loubes rich (2, 112), des loubes ane (3, 247); similarly die linden louben (MF 62; 1, 54), die linde vrijet ſich loubes (2, 318). By virtue of the linden's peculiar importance, its shade is more frequently mentioned: die linde was für die heizen ſunne ein guot dach (3, 247), ſchaten wunneklich (3, 149), kuelen ſchaten (Wa 94, 25), cf. 2, 122, and 1, 139. The linden-top, tolde, is mentioned six times, once with the attribute guldin (3, 208); and once linden blat occurs (2, 122).

The attributive material for boum is less easier to classify, because the poets use adjectives which apply not merely to trees in general, but also such as will fit some particular tree which they have in mind. Thus in 1, 5 we have compared two trees, one of which is gruen unde breit, the other vul unt dürre gar; it turning out subsequently that the poet is attempting to drive home a moral lesson by means of these imagined trees. The only safe method here is so cite the source of the particular examples. We have then gruen (3, 334; 3, 349; 2, 157; 3, 231); guot (MF 29; 2, 270); groz (3, 166); ſchoen (MF 113; 2, 270); edel (3, 42; 3, 120; 3, 113; 3, 182); gemeit (1, 71); bernd (2, 270; 2, 316); vul (2, 139); naturlich (3, 395); breit (2, 74); geloubet ſchone (3, 181); niuwes loubes rich (3, 210); bar der wunneklichen kleider (3, 286); gris (2, 119), liht (3, 341); reine-bernd 2, 233 fig.); die welt vil unnüzzer boume treit (2, 358).

The different height of trees, as a result of which an individual tree may stand out far above its neighbors, is indicated but once: den tolden man der hoehe jach, daz man ſ' in den landen ob allen boumen verre ſach (1, 5).

The blossoms of the trees are specifically mentioned 14 times, though bluot in general seems to refer to tree-blossoms (see Chap. VII). These are decorative of the whole landscape (2, 318). A little flash of a picture is in the following: bluomen vielen ie von den boumen bi uns nider an daz gras (Wa 75, 19). A rare word and a rare idea is that of the bud; I find boume brozzen (2, 157), uzer bollen ſchone ſliufet manger loſen bluete kluft (2, 322), man ſiht uf dem zwie bollen, die ſich welnt uf tuon (1, 342), though in the latter case we may think of leaf-buds.

The tree has its top, tolde (1, 5), branches, eſte breit (3, 181), ofte heit ein edeler boum vul' eſte (3, 113), and foliage (3, 151), which with the blossoms brings bright color (2, 314), and which is often very profuse, ez gruonet an den eſten, daz allez möhten breſten die boume zuo der erden (2, 118). As an impossibility we have: ja möhte ich daz einen boum mit miner bete ſunder wafen nider geneigen (MF 127). And tree-climbing is once or twice mentioned, ich ſaz uf einem boume (3, 149), cf. MF 80.

Then we have a not insignificant list of the parts of the tree. First the branches, for which we have three words, aſt (35, 5 fig.), zwi or zwit (28, 3 fig.), ris (31, 8 fig.) Attributes are gruen (14), breite eſte (3), bluend (17), bernd (3), wolgebluotez ris (1, 328 fig.), frankez ris (3, 468t), kleinen riſen (3, 256), riſen guot (3, 256), vule eſte (3, 113). In two cases these words are connected directly with the forest: des waldes eſten (3, 188), cf. löuber in the sense of eſte (1, 11). Meien ris or meien zwi denotes the highest perfection. Ein vervrornez zwi is dry (1, 299); eſte have wunneriche gleſte (3, 468n); by shaking the branch one may loosen the fruit (MF 29); out of the twigs push forth buds, man ſiht uf dem zwie bollen, die ſich welnt uf tuon (1, 342).

Further we have 11 uses of ſtam, 6 of which are figurative, with attributes wert and bernd, both the latter in figurative uses; tolden (4, one fig.), wipfel (3, 155 fig.), rinde (1, 79).

Among the products of the tree we have vruht (11, 2 fig.), with attributes edel and ſueze, of which we learn that it degenerates when the tree is allowed to grow wild, man ſiht an edelen boumen daz, ſwen in die liute entwichent hin, daz dan ir obez verdirbet gar (3, 42), also that the fruit takes after the parent stem, naturlich reht iſt, wa diu vruht ſich bildet nach ir ſtamme (3, 112); obez (15, 3 fig.), with attributes ſuez and ſur (MF 29), vriſch (3, 119), wurzehaft (3, 155 fig.), vul (3, 119), unedel (3, 86), of which we learn that vulez obez rots the rest when brought in contact with it (MF 29), and that ein boum mit ſchoener bluot treit unedel obez dikke (3, 86); brunen nüzze (2, 118 food); brunen haſelnüzze (3, 279); tatelkern (3, 105 and 106); ſaft ſueze (3, 393) and vrühtik (3, 219), which latter erwekket bluete uz zwig; blat (4, fig. in Wa 21, 6), birn (4, twice as food); apfel (17, 3 fig. including the apple of Paris), with attributes vul (2), which kind does not taste good (3, 15), ſinewel (2), rot with maſt wiz

(3, 389), ſchoene (3, 42), and taking its taste from the parent stem, however far it roll therefrom (3, 86); and kriechen (cherries) (2, 148, as food). The fallen trunk is ronen, ein vulen, grozen ronen breit (2, 325); and this when rotted glows, so in the above passage. Note also: other singers are bi gruenem holze ein vulez bloch (2, 344). The wood of the tree is holz (7), in regard to which the same is noted as of ronen above: von vulem holz ein glimme gat (3, 372), daz vule holz man ſchinen ſiht (2, 224), vulen holz (2, 239), dürrem holz (3, 9).

Finally comes loup with 137 references (1, 106 fig.), and many attributes of its own. Gruen (19), niuwe (10), wunneklich, are the only unconditioned ones; but similar are the following: loup unde kle in liehter ſchouwe (3, 468n), aſt, dem ſchone ſtuont ſin loup (2, 27), loup unde gras ſint worden ſchoene (2, 317), miltou gruenez loup machet toup (2, 224; cf. 2, 395), löuber winterliche valwe (MF 64), lihter danne ein loub (2, 217), loup wart nie ſo dünne (1, 112). The leaves make a roof for the forest (3), which shades the birds (1, 150), and is a sort of garment for the wood (2, 120), or it may be a green shield (1, 150); its mode of coming is expressed as uz dringen (Wf 6), uz rennen (3, 84), entſpringen (2, 286); loub kumt von dem luft alſo linde (3, 224) is apparently an attempt to explain the growth of the leaves in the spring; and to count them is a hopeless task (2, 246).

Chapter VII. Flowers.

In some ways this department of our literature is the most disappointing of all. One would expect, if nature were at all treated in lyric production, that the flowers would take the very first rank therein. Yet while as to numbers the flowers leave nothing to be desired, conventionality stamps almost the entire material. Thus while the poets are always talking about going out to see the flowers in the fields or to pluck them, it is mostly the rose or the lily that is mentioned specially, both of which however are exotics in this climate. Only a few real field flowers find scattering mention, of which the violet only seems to appear much more frequently than the others. In reality the difference is not very marked.

The following is a passage which presents more flowers at once than any other: der winter is zergangen, daz prueve ich uf der heide, aldar ich kam gegangen, guot war min ougenweide von den bluomen wolgetan, . . . wer sach ie so schoenen plan? . . . der brach ich z'einem kranze. da stat viol unde kle, sumerlaten, kamandre, die werden ziteloſen, ostergloien vant ich da, die liljen unt die roſen (2, 84). Sumerlaten appears in Walther in the sense of twigs, and kamandre in other places only as a plant; but both evidently mean flowers here. Ostergloien means iris, as does gleijen (2, 30); and ziteloſe is meadow saffron, this word occurring in five other places, with the attributes gel (2), durch gruenez gras uf gan gelwe ziteloſen (2, 316), and werde (2, 84). Besides these we find gamillen schone (3, 186), bendikten guot (2, 295), and klebluomen (1, 91 and 92).

Only three other flowers are mentioned by name. For the lily I find 24 references, of which two are figurative, including the form gilije (1, 159) and lilium (3, 429). The sole attribute is wiz (7), with the adjective liljenwiz (3, 396); but note liljenglanz (2, 180), liljenschin (2, 366 and 3, 397, both fig.); further der gilije in wunne bluete (1, 159) and liljen und roſen liuhten in meien touwen dur daz gras (Wa 27, 20). Finally there is a figurative use of liljenzwig (3, 398).

The violet has next to the largest number of references, but some fifteen of these are from Neithart, who relates a story about finding the first violet. In all I find 49 references, including the form violblumen, and the spelling veijol (3, 150). Attributes are bla (4), wolgetan (MF 183), schone (3, 212), zart (3, 298), while Neithart lays stress on erſtez viol (4) and niuwez viol (3, 207). We learn that viol unde roſen rot dur daz gras uf dringen (1, 358), and that viol bla man vindet uf gevilde (1, 24). And Neithart relates how the farmers executed a rude dance about the violet he had found: die buren stolz vaſt umbe den viol ſappen (3, 298).

But the rose has overwhelming superiority in numbers: 187 references, including roeſelin (2), roſebluomen (2), roſenbluot (1, 328 fig.), and 16 figurative uses of roſe itself. Biese declares that the full-blooming Roman rose is the one meant, which the Germans had seen on the occasion of their crusades. In agreement with that is the standing color of the rose in

this literature; for the true field rose or wild rose is pink, while garden varieties include white and yellow. Significant is in this light the fact that *rosa* in modern German means pink, although the combination *rosenrot* occurs.

At all events, there is but one mention of a white rose here, namely MF 90, where the passage has somewhat the effect of a catalogue and should perhaps not be taken too strictly. For **rot** however there are 46 references, including **roeter danne roſe** (Wa 27, 29; cf. 2, 56 and 2, 147), **roſenvar** (3, 108), **roſen ſtant in ir beſten roete** (2, 74), and a figurative use (1, 336). Note also the adjectives **roſenrot** (2) and **roſenvar** (2). Further attributes are **lieht** or **lieht gevar** (14), **wilde** (2, 320 and 323), **glanz** (2), **wunneklich** (2), **niuwe, ein niuwer roſe entſpringt** (2, 27), **fin** (2, 324), **ſchone** (3, 212), **manigerhande** (2, 96), **kluot** (3, 206), **edel** (3, 4681 fig.), **ſuezer wan ein roſe** (3, 357), **bluende** (1, 336 fig.). Cf. also **gelfe roſenhuete** (2, 315). Finally we have **touwik**, with the allied **in touwe** (24), of which the following are perhaps worthy of quotation: **roſen, die touwez waeren naz** (1, 305), **der bluet uz einem mundel rot, ſam die roſen uz des meien touwe** (1, 21), **waz gelichet ſich der wunnen da ein roſe touwe in ſtat?** (1, 348); the rose longs for the dew, **reht alſam ein roſe, diu ſich uz ir kloſen lat, wenne ſi dez ſuezen touwes gert** (1, 9).

The outer covering of the rosebud, **roſenknopf** (3, 260), cf. also **ſchozzen niuwer roſen** (2, 26), is **kloſen** (see above), or **belgelin, roſen die ſich gegen der ſunnen uz ir belgelin hat zerſpreitet** (1, 150, cf. 3, 206); the opening often takes place in the morning, **roſen, die gegen dem tou des morgens vruo entſliezen ſich** (3, 452); and then the pretty leaves of the flower are displayed (MF 60). The flower has a lovely odor, **ſmac** (2, 95; 2, 337), cf. **roſen in ſuezem winde** (2, 71); and it is bright (3, 226), and the most beautiful of all flowers, **diu ſchoeneſte under aller bluete** (3, 88; cf. 1, 54; 1, 113; 2, 71; and MF 3), so that the rosebush, **roſeboum** or **(roſe)dorn**, itself thorny and without beauty (3, 88), when beautified by the roses (2, 186), adorns the fields (2, 318), especially in the May-time, **man lobet roſen, liljen in dem meien** (2, 216; cf. **meien roſen** 2, 55 and 3, 434; and **roſen bluen in des meien zit** 2, 52); so that it is pleasant to go out into the fields and look at the pretty flowers (3, 189; 1, 57), or even pick them (Wa 112, 3). But their thorns are unpleasant: **ja braeche**

ich roſen wunder, wan der dorn (Wa 102, 35), for ſwa ſich der roſe erzeiget, da reiget der dorn an daz zwi (2, 238), etc., four further examples. And the following seems to be a faint anticipation of Goethe's *Heidenröslein:* ich kam, da ich vil roſen vant; uz den brach ich eine . . do ich ſi brach, mir tet vil leid ein ungeſlahter dorn, dar umb ich wil hiure vil wislich roſen brechen (3, 264). The idea of roſenkranz is very common in this poetry, whether purely conventional or not is impossible to determine. That the roses need rain, in order to grow, finds mention twice: uf den roſen da ſolte ſin ein tou, darnach ein ſunnenſchin, ſo möhten ſi entſliezen (3, 28), a passage on the preceding page indicating that rain is meant. As winter comes, the flowers die, which is thus expressed: die roſen varwe verlieſent, daz tuot in der ſne (2, 395); in another place we have the following: die roſentolden (i. e. the blossoms) riſent vaſte nider (2, 120).

Following is a little bit of chemical learning: uz roſen brennet man ein wazzer, ſo man daz gemeret und ein valſchen tropfen anders wazzers drin gereret, ſa ze hant verkeret ſin varwe ſich in trueben ſchin (2, 330). I close this section with a more gloomy picture of the rose: diu roſe iſt diu ſchoeneſte under aller bluete, doch iſt ir ſtam dornik unde ane guete. ir ſchoene wert niht lange, unartik iſt ir vruht . . . ſwie rot ſi uzen ſi, iedoch ſo iſt ſi innerthalb unartik gar (3, 88). This man was probably a pessimist.

I have already said that the flowers leave nothing to be desired in the way of numbers. The word bluomen, with its variants bluot and bluemel(in), is the most frequently recorded of any. It boasts no less than 693 references, of which only 23 are figurative, including 89 uses of bluot, 73 of bluete, and 17 of bluemel(in). While it appears that bluot is frequently used in the sense of tree-blossoms particularly, cf. boume bluete (2, 317), yet that distinction is by no means consistently made, and I shall take no further notice of it here.

The attributes of the flowers are legion. We start with the colors. Rot heads the list with 39 references, then we have wiz (7) and blank (6), gel (12), brun (6), bla (6), and finally gruen! (1, 133), which we must perhaps not take too strictly, as here we again have a sort of catalogue. Then in order of magnitude we have lieht (47), manigerhande (12) plus manikvalt (10) plus mangerlei (11), wunneklich (20), ſchoene (23), wolgetan (13),

guot (4), zart (4), bluend (5), fin (3), riche (5), ſueze (2), glanz (3), gemeit (2), linde (2), niuwe (2), bernde (3), klar (2), wit (3, 84 and 3, 190), breit (1, 109 and 3, 190), ſwanger (3, 185), wolgeſtalt (3, 419), wolgevar (2, 366), edel (fig.) (3, 76), werde (3, 187), gevioliert (3, 154 fig.), bliclich (Wf 6), vriſch (3, 468), loſe (2, 322), milde (2, 233), enſtiklich (3, 132), unſtaet (2, 333), ſpaehe (3, 368), erſter (MF 39), varnde (Wa 13, 23), gelf (3, 203), ungezalt (2, 394), gewieret (3, 82), bluomen kurz unde lank (3, 229), bluomen in maniger hande varwe (1, 313), wilde (1, 24), minnecliche (1, 111).

Noun attributes are also found: ſchin (6), liehten ſchin (2, 262), gelfen ſchin (2, 316), glanz (2), glaſt (2, 21), glizze (2, 333), bluete (2, 252 and 327), luſt (4, all fig., 3, 114 and 115), ſmak (3, 151 and 286), one of the few cases where the odor of flowers is mentioned; cf. bluomen geſmak durch naſen dreht (3, 468). Also the verb attributes ſchinen (3, 243), and gleſten (2), liuhten and glenzen.

Attention is called to the time of the flowers in the compound ſumerbluot (1, 20, cf. 2, 304 and 3, 235); and especially in the compound meien bluot, which with similar phrases I find recorded 58 times. The following examples are of interest: ſuezen meienbluomen (3, 238), meien bluete ſtet vro (3, 84), wir loben meien bluot (3, 83), in' geſach des meigen bluot nie ſo guot (1, 25), meien ſchar bekleit in purpervar (3, 195), meien ingeſinde (2, 317).

It is a rare idea to find the poet looking on into the future. Such a case we have however in the following: in' klage niht bluomen, noch den kle, ſie koment ze meien aber, als e (2, 147). First we have the buds, bollen (1, 342 and 2, 322), brozzen (2, 157); or else the rain brings the flowers out of the ground, daz griez von touwe durchgozzen bluemt den plan (3, 164). Mostly, however, the flowers simply come: they entſpringent ſchone (Wa 75, 14), uf eime le (Wa 75, 34), uz dem graſe (Wa 45, 37), ſint entſprozzen (3, 82), dringen dur den kle (2, 394), ſpringen wunneklich durch gras (Wa 94, 12), uf gan durch gruenez gras (2, 323), erſprungen (3, 229), niuwe bluet' ufdringen ſiht man gein der ſunne gleſten (3, 188), etc., 56 further examples; or else they come on the trees, man ſiht bluet' uz hertem holz her dringen (3, 186), uzer bollen ſchone ſliufet manger loſen bluete kluft (2, 322), bluomen ſpringen an dem riſe (MF 62), bluot dringet uz gruener boume brozzen (2, 157).

Then they appear on the fields, man ſiht bluomen uf der heide wagen (2, 74), bluomen ueben uf der heide ir ſchin (MF 33), bluement velt (2, 69), bluomen etc. kurz gewahſen bi ein ander ſtuont ez ſchone (MF 90); where they are distinguished by their colors: bluomen dur daz gras in ir varwe geſundert (2, 239), which are however mingled bluot unde bluomen mit varwe ir varwe miſchet (2, 394), and shine in our eyes, varwe in ougen breht (3, 468). The thought occurs then that this has all happened before, ſi wahſent aber an der ſtat, da man e trat die bluomen in den meijen (3, 128; cf. 1, 210), or that it will happen when spring comes, ſo liſe ich bluomen da riſe nu lit (Wa 39, 10). Or they adorn the hedges: bluete zieret wilden hak (2, 322); or the trees, bluot mak man da bi loube ſchaten vinden (2, 132, cf. 2, 132).

It is pleasant to pick the flowers (1, 10; 1, 77; 1, 112; 1, 162), and to make wreaths of them, bluomen ſchappel (3, 256). They are best when the dew falls upon them, daz tou ſuezet die bluomen (2, 271), five other references; they adorn the roadside, pfat luſteklich gebluemet (3, 61); they are gay in the summer-time (2, 29); they are ſumers geſellen (3, 213); they drive away the snow (3, 213); ſi verdekken ſumers ſcham (3, 249); they quarrel with the clover, do ſach ich bluomen ſtriten wider den kle, weder ir lenger waere (Wa 114, 27), cf. „du biſt kurzer, ich bin langer", alſo ſtritents uf dem anger, bluomen unde kle (Wa 51, 36); they are a roof for May (2, 371); the dew falls into their eyes (2, 112); their fruits which come after them gladden the tongue (3, 468); they laugh at us, wiziu bluot lachet dur ſwarze dorne (2, 316), bluot lachende bluejen uf gegen dem morgentouwe (2, 270), nine further examples; and at each other (3, 327); also they shine and smile, bluomen wiz dur grueniu ris brehent unde ſmierent (1, 109), daz liehte, daz luzet her vür uz dem jungen gruenen gras, als ob ez ſmiere und ez uns ein gruezen wil ſchimpfen mit abe (2, 261), the latter being really a very pretty and poetical figure. But they are transient (Wa 42, 11), cf. bi der bluomen glizze ſpür ich unſtaeter wunnen ſchin (2, 333), toward winter they lose their beauty, valwent (3), hant ir gelfen und ir wunneklichen ſchin verlorn (2, 318), and are destroyed (2), for the winter sends them in (1, 9); then they no longer push forth (3, 283), but liden not (MF 19; cf. (1, 4) and ſorge 1, 58), and ſtan trurelichen (2, 120), until the season bids them be happy again (1, 47).

In conclusion a few scattered ideas. Flowers need manure (3, 131). The lover angry with his lady bids the flowers to close when she comes nigh them (1, 10). Some people are not worthy of having flowers (1, 310). Friends of the poet ask him to sing of the flowers etc. again (1, 298). The petals of the flowers are mentioned (3, 296; 3, 468n). One heretical poet goes so far as to assert that there are other things, apart from love, that are just as good as the flowers or even better (3, 292).

Chapter VIII. Plants and Grass.

While the material for this chapter is not very large, it spreads over a great deal of territory, so that the arrangement of it makes no little trouble. Probably the most satisfactory procedure will be that from the general to the specific.

The nearest approach to a word which should cover all vegetable nature apart from trees and blossoms seems to be wurz with diminutive wurzel (33), both of which signify root, herb (especially in medicinal uses), plant, and apparently spice as well. For the use as root, cf. the following: wurzeln vrühtit (3, 283), wurzeln (of a tree) wolgesunt (3, 76), wip, wurzel aller saelikeit (3, 360). Twice wurzel occurs as a soporific agent 3, 207 and 3, 238;) cf. also wurzen kraft (1, 351). The use in the sense of plant generally is quite common: guoter hande wurzen in einem garten (Wa 103, 13); wurze des waldes (MF 30); wurzel sal (in winter) (3, 85), wurze runsit, seffit unde sin (3, 389); and notably ein wurze verwet nach ir saffe ir bluomen bluot (2, 252). In the sense of spice I find: aller wurzel smakkes ger die sint an ir libe geströuwet (3, 85). Four figurative uses.

Almost as general a word as wurz is daz krut (24, two fig.). This is clear from the attributes: gartenkrut (3, 255), schoene krut (1, 15), tugentvrühtik kriutel (1, 207), wilde krute (3, 408), guot 3, 5; 3, 132; 3, 306), edel (2, 262; 3, 119; 3, 121); about which we have the information daz edel krut von boesem krute valewen muoz (3, 119), boesez krut evidently standing here for unkrut. Note also the comparison riuchet als ein edelkrut (2, 249). A more

general statement: lüg' hat ſamen und ein krut, des wurze niht erdorren wil (2, 252).

The modern pflanzen occurs but once: vor dem ſnit ſo ſezzet man die pflanzen (2, 103). The word ſchüzzelinc, which might have general significance, happens to be used only in connection with the palm-tree (3, 105).

General words for the grain plants are ſat and ſamen (16), both of which may of course refer to the seed(s). Special material in the latter sense is almost lacking: bernder ſame (3, 30 fig.), vröudebernde ſame (3, 468e fig.). In the sense of plant diu ſat gruonet: gruene ſat (1, 169), ich will gruenen mit der ſat (2, 159), cf. ſat wunneklich (2, 159); also it dries up: der ſame und diu ſat verdorre unſueze (3, 53), durrer ſat (3, 134). Several times we have the word in the sense of cut grain: ſat driſchet ſich (3, 155): ſwer helwen gar uz ſwunge, der ſame wurde guot (2, 388); diu ſat, diu man niht hat geſwungen, diu hat ſpriuw' und treffungen (3, 131). Good soil affects the grain: ie bezzer grunt, ie mer diu ſat der hülwen an ſich vazzet (3, 131).

Another general word for grain is korn (18; 3 in the sense of food). It is sown (MF 30), but should not be sown in stones and thorns, ſaet' ich daz korn in dorne und in ſteine (3, 377); it is cultivated, buwen korn (3, 349), and grows, and yields freely, korn treit wuocher (3, 396); but never without chaff, wa wehſet ane ſpriuw' ein korn (3, 130). In an imagined hot part of the earth we learn da wahſet weder korn noch ſpriu (2, 245).

The color word gruen is occasionally used to represent the new vegetable growth of spring. I note 11 such cases, with the attributes: ein gruene wit (3, 293), bluende gruene (3, 373), ſchoener gruene (2, 69). This new green is beautiful, but the lady's yellow hair is more so (2, 337).

For bush the common word is der dorn (27; 3 fig.), which however at the same time has the sense of thorn. In the latter sense cf. dornen ſcharf (2, 10; fig. 2, 396); do ich ſi (blume) brach, mir tet vil leid ein ungeſlahter dorn (3, 264); also the adjective dornit (2, 205 fig.); and the figurative use er iſt mir in den ougen niht ein dorn (1, 32). On the other hand ruhen dorn suggests rather a bush (3, 468s); more so the following: uz dem ſwarzen dorne lachet wiziu bluot vil manikvalt (2, 314; cf. 2, 316), and two further uses of ſwarz with dorn (3, 185 and 211).

The modern word buſch is here anticipated but once: wilder buſche (3, 62). Another word of infrequent use is der lo: min gemüete drünge uf ho, als in dem meien grueniu lo (2, 264), also bluomen in dem lohe (2, 160), and loch (Neidhart).

Almost in the same class with buſch and dorn is der hak (also hage, hagen, hekke) (21; 2 fig.). Like them it grows green, der hagen gruont (3, 207), cf. gruenen hak (2, 74 and 319); it blooms, bluender hag (2, 396), blueterichер hak (2, 391), even bearing roses (2, 358); it is wilde (2, 322); it has thorns, hak ladet dorn uf ſich (2, 358), which do more harm than its flowers do good, ein hak, der al ze manigen dorn unt lüzzel roſen uf ſich ladet, des vruhten hilfet niht ſo wol, ſo vil ſin krazzen ſchadet (2, 358). The hedge is veſte (3, 293), and dik (3, 28 fig.).

The interests of the Minnesingers centre chiefly about the grass and the clover. The grass (102, with dim. greslin) covers the ground where the snow had lain (1, 60). Its standing attribute is gruen (20), besides which we have touwik (1, 23), meientouwik (2, 219), touwik naz (1, 346; cf. 1, 60), jungen (2, 261). The grass forms a background for the flowers as they spring up in the May-time (1, 49; 1, 47; 1, 25 and often). Also it pleases the eye in itself: daz gruene gras, daz dien ougen ſanfte tuot (1, 142). It produces sap and color: gras ſaf unt gruene birt (1, 346). Its blades are countless (2, 246). Our modern phrase, to wade through the grass, is here anticipated: ſwa man im greslin waten ſol (3, 307). Grass is sometimes pulled up: riuten gras (3, 266). It grows on turf land: waſe tregt graſe gruene (2, 321). Further uses of waſe (2, 78; 2, 79; 2, 396).

The grass that is cut for hay is wiſemat (2, 104): er nider trat alles min wiſemat, aller virtegelich. This word here cannot possibly mean 'a meadow that is being mowed' (so Lexer). The second crop of hay is uemet (3, 334), also with the attribute gruen. This word, appearing as amat and in other forms, shows the same suffix as wiſemat above.

The clover, der kle (112; 2 fig.), is also a feature of the meadows: da man bluomen unde kle findet in den owen (1, 26). Like the grass, its standing attribute also is gruene (27), which is here found in very high saturation, cf. gruener den der kle (3, 309). It is bluend (3, 120 fig.), (ouge) brehend (1, 10 and 11), wolgetan (3, 443), wol ze ſchouwen (3, 186), often von touwe

naz (2, 323), and it ſpringet ho (3, 446), and blank (shiny?) (2, 326); but it does not last long, being unſtaete (1, 309), cf. des lop gruenet unde valwet ſo der kle Wa (35, 14). Its special time is summer, ſummers kle (3, 468n); it is a good theme for song, da ſinge ich von der heide unt von dem gruenen kle (1, 294); it has a pleasant odor (?) mit mangem ſuezen ruche (3, 468n). The dew gladdens it: da geilent wip minnegernder manne lip, alſam daz tou den gruenen kle (2, 323); and it rejoices our hearts, but not so much as love (2, 323). The clover drives away the snow (?), der kle den ſne vertriben hat (1, 91), a good example of the juggling with words of which these poets are at times guilty. The clover appealed to for help by the lover promises to dazzle the lady (1, 11). It has leaves, des klewes blat (MF 90). The poet wishes his heart to flourish like the clover (1, 112). The appropriateness of the following is not quite clear: hochvart iſt uf der tugenden le ein bluender kle (3, 120), but hochvart is evidently being praised.

Of individual plants I find herlin fin (3, 186); patonig ein krut (3, 193); bilſen aſt (henbane) (fig., 2, 358); triakel (theriak), als der triakel eiter verjaget (1, 365); balſamkrut (3, 398 fig.), cf. balſemsmak (2, 366 fig.); ertbern, do liefen wir ertbern ſuochen (3, 30); wir empfiengen alle maſen geſtern, do wir ertbern laſen (3, 31); trefs and treffung (darnel or brome-grass) (3, 118; 3, 131), cf. unkriutik trefs (2, 348); gamandre (2, 84; 2, 292; 2, 295; 2, 298); nezzel, din kunſt iſt mir ein nezzel gen violricher meiſterſchaft (2, 344), which shows its nature early in its existence, ez brenne vruo, daz z' einer nezzeln werden ſol (1, 368); riete (2, 335), riede (3, 91), and ror (3, 113 and Wa 8, 31) (reeds); diſtel (5), tiſtel ruch (2, 348), diſtels graeten (2, 186), diſtel kleine (fig., 2, 142), der diſtel hat dem weizen vil gar an im geſigt (2, 387), ein unwip und ein vrouwe, die ſint vor got ſo gar gelich, alſam ein roſ' in irme bluot, und ouch ein diſtel in der ſumerwünne (3, 150), cf. diſtelik muot (2, 205). Then there are four references to the rose-bush: roſenzwi ſmieret auf der heide (3, 335), roſedorn bluote and zierte daz gevilde (2, 318), dorn, den roſen haben beſchoenet (2, 186), roſeboum hoch unde krank (2, 337 fig.); one to the lily plant: wip, liljenzwig in lebendiger ouwe (3, 398); and one to a bush which has escaped the lexicographers: ſwaz er guwaſtuden vant, die ſchreiet er, als den wint (3, 249). The fruit of the hawthorn, Eng. hip,

is worth little: ſwie rot ſie uzen ſi, diu hieſe, iedoch ſo iſt ſi innerthalb unartit gar (3, 89). An apparent reference to moss is found: vulen vilzen (2, 205). Here may be mentioned the ſumerlaten which Walther wished to see used on his former lady: und get ir alten hut mit ſumerlaten an (Wa 73, 22); a further use, here however as a growing thing, and probably a flower (2, 84), (see p. 96).

A number of commercial varieties of plant are mentioned: min tinkel (spelt) iſt mir worden gar ze ſpriuwe (3, 104), die habent mangen ſnoeden louch (moly, leek) hungerig überrennet (3, 195), gerſten ſneit (2, 108), weizen garbe (3, 430, and five other ref.), hirſe in dem garten jaten (3, 219), des roggen riben (2, 148), ruoben (3, 243; 3, 279), rebe (2, 324; 2, 333; 2, 387 fig.), win (grapes) (Wa 34, 35; MF 25; 3, 349). In connection with the latter note: buwen win (3, 349), min win geleſen (Wa 34, 35), rebe iſt erwildet (2, 387 fig.), wines bluete (2, 333), ſwa diu reb' ſich bluemet, da vliuhet daz gewürme dar (ib.). Further might be mentioned muscatris (2, 358), muscat nagele (decoration) (3, 257), muscat (3, 304), zimt (ib.), pfeffer (ib.), negelin (ib.), imber (ib. cf. 3, 245 and 249), münzen (2, 295), the last all in connection with food. Plants which hinder the growth of crops are unkrut, boeſe unkrut (Wa 103, 13), of which we learn a curious custom: daz groze unkrut mit guote krut ernihtet, daz ziuh' ich uz mit miner hant, unt henge ez uf diu hölzer (in the form of a scaffold), daz ez dorre (3, 5.) We shall meet the hanging of animals in connection with the wolf; but this is the only case I know of the hanging of plants. Another word for weeds is raten (3, 104). The duty of weeding is emphasized (Wa 103, 21), lest the man's labor be lost. To get at the grain proper, it must be separated from the chaff, ſpriu, den ſpriu ſcheiden von dem kerne (3, 123) (8 uses of ſpriu); cf. veſe (3, 28) and helwe (2, 388). This is done by threshing the grain (see ſat, p. 102) or the sheaves, garwe überdreſchen (3, 288). The stalks, halm (Wa 65, 33 and 17, 31; 3, 102 and 345), presumably give us the dry straw, dürre als ein ſtro (3, 335; 3, 50), which is very thin, niht eines halmes breit (3, 345); but ſtro (4) also comes from grass, von graſe wirdet halm ze ſtro (Wa 17, 35). The word hülwe also occurs twice in connection with grain, the exact sense not being quite clear (3, 131). Bonenbluot is the only mention of that useful

plant (2, 350). Hay, daz höu, is twice mentioned: 2, 157 and 3, 261.

Plants have leaves, blat (2, 362 and 3, 75); and sap, saf(t) (9), daz saft uz wurzen gat in manige bluome wolgetan (2, 59).

Chapter IX. The Animal Kingdom.

It seems advisable to discuss briefly under the above heading some few words which apply to all animate things taken together. Of these the most comprehensive is of course creatiure, which however being a foreign word does not occur frequently, only five times. The German equivalent for this seems to be the combination wilt unde zam, which occurs no less than 22 times, besides one isolated use of zam, and 14 of wilt alone, including gewilt (3, 307).

Attributive phrases occur with these words similar to those used with separate animals or birds. All creatures rejoice in spring: menit creatüre ist blide, diu biz her in sorgen was, daz st natürlich gegen dem zide (1, 17) cf. vröut sich tier und vogelin (3, 296). Wilt is stark, wise, snel, stolze (1, 205). Of the day Wolfram says: wilde unt zam daz frewet sich din und siht dich gerne (Wf 1). And the following refers evidently to smaller animals: gewilt, daz suoch sin hol swa man im greslin waten sol, daz ez sin junge bruot verdol (3, 307).

Besides the regular words above cited, there is a rather favorite form of expression which indicates living things by their habitat or their method of locomotion, more often the latter. For the former I cite: swaz swimmet oder in lüften swebet (3, 94); swaz lebendez lebe, und in dem himeltouwe strebe, vlieg' oder swebe in walde, in wildem wage (wave, water) (3, 457); swaz luft, viur, wazzer, erde treit, wald, anger, weide und ouwe (3, 452). For the second: swaz vliuzet, vliuget oder gat, daz sinkende unt daz swebende (3, 414); waz vliuget, vliuzet, wetet, get, klimt oder swebt (3, 405); swaz loufe, klime, sliche, strebe, rinne, vlieze, swebe (2, 271); swaz vliuzet, vliuget, swimmet, kriuchet, stet, get oder kriſt (2, 246); swaz vliege, vlieze unt trabe, krieche unde grabe (2, 268); etc., nine further examples.

I introduce here, before taking up the various birds and animals one by one, a number of passages in which two or more creatures are combined in one way or another. (For similar passages concerning animals only, consult Chap. XI.) Thus there is a sententious passage concerning the parts of a man, and the animals who should furnish them: ſolde ich malen einen man, des war, den wolt' ich machen harte wunderlich getan. daz er doch hieze ein man, ich malte in niht, als man nu manigen geſiht; er mueſte ſtruzes ougen haben, und eines kranches hals, darinne ein zunge wol geſchaben, unde zwei ſwines oren, löuwen herze, des vergaeze ich niht, ein hant wolt' ich im nach dem aren malen; an der andern wolte ich niht entwalen, ich wolte ſi bilden nach dem grifen; darzuo die vueze, als einem bern. This remarkable arrangement he then goes on to explain: ſtruzes ougen (see below, Chap. X) ſol ein man dur lieplich angeſihte gegen den ſinen gerne han, und eines kraniches hals, dur vür gedenken, waz er ſprechen müge; ſin zunge ſol ouch ſin geſchaben, dur wort gar ane vlekken, der ſol er gern; und ſol ouch haben dur hoeren ſwines oren, wa im ze ſtanne und ouch ze vliehenne tüge; löun herze durch wer; ein hant nach dem arn, dien' ſol er vor der milte niht enſparn; die nach dem grifen, dur behalden: bernvueze durch den zorn (2, 195). Somewhat similar, though not so elaborately carried out, is an application of the five senses: nu habent die ſinne vünf wildiu tier, ir isliches einen, unde hat den vürbaz, denne wir: der luhs wohl ſiht, daz ſwin wol hoeret ze walde. diu ſpinne kleine grifet unde balde, der gir riucht, affe ſmakt (2, 206).

Then we have a list of things daz nieman ze guote kümt . . . alſam der iuweln vluk, des gires ſmak, des raben ſlunt, des aren grif, des wolves zuk, der müggen mark, des bremen ſmalz unt des loubvroſches ſchre (2, 248). Walther remarks, in his famous passage: daz wilt unt daz gewürme, die ſtritent ſtarke ſtürme; ſam tuont die vogel under in (Wa 8, 36). And everything feels the mating impulse: wurm, vogel, viſch, tier, wurz, krut, ſtein unde holz die haben ir gir (3, 402).

There is much comparison of people with animals in this literature: probably the author of the following had this in mind: ich enkan des vürſten edelikeit geliche niht gemezzen ze tieren, noch ze würmen, noch ze vogelen, noch ze viſchen (3, 63). We are told warumb drie creatiure, der hunt, diu kazze und ouch der han

heizent husgeraete (2, 207); the explanation is not necessary in this place, and is not overly clear anyway. In the following the poet is imagining the physical form which Faithlessness would assume: ez hat pfawen varwe (iridescent, hence unreliable color?) unt hasen wank (cf. schellich hase, see Chap. XI), schafes hut (innocent exterior) unt vuhses brust, sin wolflich lip (the wolf is savage and false) hat hennen vuoz, sin kemlins rükke hat nateren zagel (the serpent's poison was thought to be in its tail) (2, 367).

Then there are two pictures of topsy-turvy land, which I will quote entire, as they are by no means repetitions of each other. Ich kom geriten in ein lant, uf einer gense, da ich affen, toren vant, ein kra mit einem habche die viengen vil der swin in einer bach; ein hase zwene winde (greyhound) zoch, der jagte einen valken, den vienk er in den lüften hoch; schachzabel spilten mukken zwo, meisen (tomtits) einen turn ich muren sach: so saz ein hirz unt span vil kleine siden; da huote ein wolf der lember in den widen; ein krebze vlouk mit einer tuben ze wette, ein pfunt er ir ab gewan; drie groze risen erbeiz ein han: unt ist daz war, so naet ein esel huben. ein höuschrekke wande ein löuwe sin, do sprach ein heime: mich dunket, ich si ein houwendez swin. ein ohse wande, daz er sunge baz, danne ie kein nahtegal. do sprach ein affe: so waene ich bin daz schoenste tier. ein snekke wolte springen vür den lebhart, beide berg unt tal; ein mor' sprach: mich mach nieman überwizen. ein hase sprach: ich tar wol wolve bizen. ein igel sprach: min hut ist linde. die lüge sint alle swinde (2, 206).

The second example shows more strongly than the first a tendency to give the underdog a chance for once; while at the same time there is the same effort to create a strange and thereby humorous picture, composed of familiar elements, but in unusual relations. Ein snegge vür ein lehpart wol tusent klafter sprank; daz mer stat wazzers laere, von einer tuben daz beschach, diu trank ez uz; daz horte ich zwene vische klagen. die vlugen daher von Nisen unt sungen niuwen sank; ein hase zwene winde vienk, do si in solten jagen: do sach ich starker wolve viere, die hat ein altez schaf erslagen; do sach ich einen reiger eines habches gern, unt vieng in in den lüften schiere; do sah ich einen wizen bern, den vieng ein wilder esel an des meres grunt: des half im ein salamander, dem waren die wazzer kunt (2, 245).

Here may be mentioned a form of *Volkslied* which Uhland (Abh. 61 seqq.) calls *Tierklage,* and which takes root in the popular belief that all animals, however wild and savage, or however small and insignificant, were entitled to some share of the earth. Such complaints are found coming from wolf (see Chap. XI), hare, and swan; and Uhland is of the opinion that the Minnesingers' pity for the birds in winter is a result of the same spirit. For an example of the wolf's lament, see p. 19.

An amusing procedure is recorded in the year 1519, when the field-mice were formally banished to the mountains by the judge of Glurns and Mals in the Tyrol, after due hearing of the case. Counsel for the mice desired security against dogs and cats during the moving, and pregnant mouse-mothers and infant mice were granted a respite of two weeks!

Another class of song, typical of the attitude assumed toward the animal world by the common people, is that of the bird or animal marriage, at which other familiar animals or birds officiate in appropriate or humorously inappropriate characters. Thus in a bird marriage the nightingale is the bride, the jay the groom, the thrush the match-maker (in another version thrush and blackbird are bride and groom); the blackbird sing the bride's praise, the raven is cook, the magpie brings the food to the table, the finch carries wine to the bride, the peacock leads her to dance, the bunting takes the ring to her, the cock leads the dance, the griffin whistles for it, the turtle-dove brings the bride a cap of leaves, the tom-tit tries to run off with her, the goose drags the carriage, the duck is mistress of ceremonies, etc., etc.; the author adds, let him who will not believe it come to the wedding himself (Uhland, *Volkslieder,* no. 10).

There are also examples of the marriage of frog and mouse (see Uhland, Abh. 69 seqq.).

Evidence is to be found of funerals of fox and wolf, but there are no versions handed down.

The familiar attitude toward the animals here displayed is further attested by the relation of *Spruch* to *Minnelied,* the former using animals for illustration much more frequently than the latter, and being itself of course a product of the common people.

Chapter X. Birds.

No part of the animate world is of as much interest to the Minnesingers as the birds. These appear with the new spring or summer season, and depart with the winter, and so are inseparably connected with change of season as other creatures are not. Moreover, they are more strikingly noticeable than other creatures, especially by virtue of their song; and it is noteworthy that these poets in general are very sensitive to sound and interested in it. Here we have not merely birds in general, as with the flowers, but also a very long list of separate species, with special information about each one. I give the general references before taking up individual species.

The general word is **der vogel**, which shares the honors about evenly with the diminutive **vogellin**, which however appears mostly as a plural. Further we find **waltgeſinde** (2, 70; 2, 151), **waltſinger** (Wf 6), **des meien waldenaere** (3, 230), and **gevügel** (2, 139; 2, 238; 3, 343). These words, including three figurative uses of **vogel**, and one of **vogel** in the sense of food (2, 154), occur 527 times, a good second to **blumen**.

The attribute of the birds *par excellence* is **klein**, which occurs 123 times; and this is used quite as freely with **vogel** as with the diminutive, indicating that in this case the diminutive was not strongly felt as such. We even find cases of **vil kleinen vogellin**, where the adjective is intensified. Other attributes are scattering, often conditioned by the context. We have **wilde** (4), **ſueze** (3), **maneger hande** (3, 468e), **ungezalt** (2, 395), **mangerleie** (3, 232), **manikvalt** (3, 226), **wolgetan** (MF 39), **luſtiklich** (3, 427), **beſten** (Wf 6), **hellen** (Wf 6), **liebe** (3, 221), **ſtolze waltgeſinde** (2, 70), **ſchoene** (fox and raven) (2, 398), **groz** (3, 468l), **vlükke** (3, 432; 3, 406), **guot** (3, 334; 1, 110), **bloze** (unable to fly) (3, 43), **ſnel** (3, 306), **here** (Wa XVI, 1), **unartik** (3, 86), **jung' und alde** (3, 309), **ſprenkeloht** (3, 257), **valſche** (2, 384); note also **waltvogellin** (1, 16).

As before noted, the most striking thing about the birds, to these poets, is their song, and they display a really remarkable fertility in devising new modes of expression of this idea. We start with the simpler forms. **Vogelſingen** (in which I

include also the uses of the finite verb ſingen) occurs 83 times, vogelſanc 66, vogelſchal (including the verb ſchallen) 19, vogeldoene (with variations, as don, doenen, etc.) 22, koſen (1, 136; 2, 30; 3, 392), klanc (3, 468e), vogelſtimme (2, 225; 2, 237; 2, 393), ſtrit (2, 298), brahc (1, 345 and 346; 2, 125), wiſe (2, 102 and 122; 3, 334), doz (1, 136 and 138), gruoz (2, 27), kallen (2, 223), vogelſchre (2, 264), waltgeſchreie (3, 225); then we have some verb uses, ſchrien (2, 236; 3, 426), uf ſchellen (2, 139), vogel ſint ſanges erſchreiet (3, 235), ir ſtimme diuzet dur den walt (1, 142), erklingen (often), vogele hoehent ir geſanc (5), vogele ſingent widerſtrit (number not recorded, but of very frequent occurrence).

A large number of attributes go with the birdsong. Most frequent is ſueze, with 58 references; then wunneklich (8), vröuderich (5), manigerhande plus manikvalt plus allerslahte (11), lute erklenket (2, 322; cf. 1, 167); vog. ſingent in ir doene willeklichen ho (2, 29; cf. for ho 2, 76 and 3, 468), vog. mit ir beſten done (Wa 51, 26), beſten wiſe (Wa 46, 3; 1, 357), vog. nie geſungen baz (2, 106; 3, 231), ſchoene (2, 320 and 326), ſumerlich (2, 125; 3, 208), minneklich (3, 468o), rilich gedoene (2, 391), wunneſam (3, 232), kleiner ſuezer ſtimme (2, 111), balde (3, 228), ſtimmen hel (3, 296), vogeldoene klingen alſo wol (2, 296), niuwes gedoenes (3, 293), michel ſchal (3, 232), wunnewerder vogelſanc (3, 401 fig.), vogel offenbare ſingent (MF 56), vogele zungen ſungen wedellich (1, 342), brahc ſo hügelich (1, 346), reit (?) (3, 84).

Now some more elaborate forms of expression. The birds' song is a mark of joy in them: vogel freweliche ſingende den ſumer enpfan (MF 65), vogelin vröuwent ſich mit geſange (3, 198), uz hohem muote mangen don, gar rilich ſueze wiſe hoert man von in, luten klanc (1, 26), seven further examples. The more general phrases: ſo rilich gedoene uf draejet ſich (2, 261); nach maniger kunſt ſo halten ſi ir gedoene (as if song were a matter of skill in the bird) (3, 181); wunderlicher ſtimme klanc erhillet (2, 323); wer gehort' ie baz diu kleinen vogellin geſingen . . . in maniger ſuezer, wunneklicher wiſe (1, 44); da diu vogel ſazen, ir ſanc gegen ſange mazen (1, 50); vogel ſingen mit vride unbetwungen (3, 215); ſanges habent ſich diu kleinen vogel geloubet (3, 246); ueben iren ſuezen ſchal vrolichen herzen überal (3, 84); ſtimme klinget al ze mal (3, 398); vogelin ſingent vil wunneklich ſueze ſtimme löbelich (3, 231).

Occasionally the birdsong is located: man ſol hoeren ſuezez

ſingen in dien ouwen überal (1, 65); ouwe wol bedoenet (1, 354); vogelin lute ſchrien in velde und uf den zwien (3, 82); diu da ſingent ſuoze of gruenem riſe (1, 26); vog. ſingent ſuezen ſumerſanc uz der boume bluete (2, 317); uf der linden obene da ſanc ein kleinez vog. (MF 34). But for the most part the forest is the place where their song is heard: cf. eſte wol bedoenet (3, 468n); walt ſtet beſungen (1, 349); der walt erhillet maniger ſtimme (2, 111); twelve further examples. This idea finds expression in the terms waltgeſinde, waldenaere, waltſinger, already cited. And in one case daz vogelſanc actually stands for walt (3, 447).

Some scattered bits of information may be cited here. Der walt von doenen krachet (2, 316; cf. 2, 314), is a familiar example of poetical hyperbole; but that the birds really do not make a great noise seems to be indicated in the attribute kleine (2, 111). The birds do not sing all alike: die vogel an dem riſe ſingen nider, alder ho (1, 282); but each has its own tune: der iegeslichez ſine ſtimme ſunders ſanc (2, 77); and its own place: uz dem loube ſinget wittewal, troeſchel hoh' uf waldes wilde, lerch' ob dem gevilde, in den ouwen doenet nahtegal (1, 361). The song comes from their throats: vogelin kel erklingen (3, 186), or tongues (1, 342). They sing at daybreak: voglin ſingent den tac (3, 82), der kleinen vog. morgen ſanc (1, 27), man hoeret ſuezekliche doene, ſwer ſich des morgens wil ergan (2, 290); but not until then (3, 427). Birdsong brings summer with it: diu ſumerwunne iſt komen . . wir han der vogel' ſanc vernomen (1, 22), mit den vog. wolde ich ſingen, uns den lieben ſumer bringen (1, 72). Birdsong wakens: erwekket von manigem vogelſange, die ſich da vröuwet gegen dem tage (1, 28). Birdsong is better than that of man (Wa 111, 7). It elevates the heart: vog. ſinget, da von ſendez herzen muot ſich uf als diu wolken hohe ſwinget (1, 20).

Their song is not enduring (Wa 13, 24). They are silent in the cold season (12). The fowler's imitative art is once mentioned: valſche ſtimme verleiht den vogel rehte uns uf den kloben (2, 152).

Finally a few derived ideas. Birds ſingent des meien lop (3, 207), erent den meien mit geſange (3, 200), empfangen meien mit ir ſuezen doenen ſin (3, 54), crowning the May-time with their song (2, 105); they gladden summer (2, 76); and sing to winter as he flees away (3, 231). Their singing gladdens the

heart (1, 138; cf. 3, 417). They are forbidden to sing when winter comes (3, 243). The lady's pet bird sings for her (MF 132); and all birds sing to the poet's lady (2, 103). To the birds in the spring-time, Neithart gives counsel: dârmit, ir vogel alſo ſnel, nu ſmirwet iuwer ruhe kel (from lack of practice?), vliegt hoher uf unt ſinget hel (3, 306).

In the chapter on seasons we have already found the birds seeking shelter in winter, having no place to shelter them, etc. But such specified information as that is rare in this literature; for the most part, in regard to winter, we have merely conventional phrases of one general type, indicating that winter is to the birds an unpleasant season. Note the following examples: ſne tuot vog. we, daz ſi niht enſingen (2, 124), winter tuot kleinen vog. leit (1, 26), lident aber diu kleinen vog. vil groze not (1, 45), kleiner vog. truren aber meret, dien der kalte winter tuot ſo leide (1, 46), der kleine vog. ſwaere (1, 57), daz iſt der vogel' not und ir meiſtiu klage (that winter comes) (1, 53), winter ze ſorgen bringet vog. (1, 66), vog. trurent (MF 106), vog. liden kummer (3, 423), vog. lident aber grozen pin (1, 162), lank mag in wol ſin diu ſwaere zit (2, 70), in dem walde vogelin ſingen tuont die kalden winde we (1, 170), 24 further examples.

As to what actually happens to the birds in winter-time, there are two notions prevalent. One is that they hide themselves, not daring to appear, hence we do not see them. Vog. ligent verborgen (in winter) (3, 447), vog. ſich diſen winter muoz verſmiegen, noch getar uz gevliegen (3, 274), nu hat nieder vogelin ſin vriſtung' vor der ſunne, da ez ſich verbergen muoz unt gebreiten ſinen vluk (3, 280); der ſtorch erkennet ſiniu zit, der wije und ouch diu kleine ſwal, wa ſi den kalten winter lit (2, 230). Or else they have no place to hide: vliegent alſo wiſelos an' ir nahtbeliben (3, 278), and so often die of cold, (winter) habe gemachet tot vil vog. in ſiner zit (1, 104).

On the other hand, the following seem to indicate an actual absence of the birds from the land: ſi vliegent her ze lande nach ſuezen winde, ſwa ſi den winter lank geweſen ſin (3, 224), do man die ſumerwunne bi der vogel' reiſe erkande (3, 229). In the latter case, the return of the birds is a sign of returning spring.

But whether they return, or merely issue from their hiding-

places at the coming of the spring, that season of the year delights them. This is expressed in two ways, they cease from sorrow, or they rejoice. For the first we have: vogelin truren zergat (3, 417), vog. hant verlazen ir klagen (1, 304), nu ist der vog. not zergangen (1, 60), meie den vogelin truren leidet (1, 26), vogelin truren sich ze vröuden keret (2, 70), six further similar examples. Of the second I cite: si vröunt sich der vil schoenen zit (1, 22), der kleinen vogel' vröude ist groz, si vröuwent sich der liehten tage (1, 21), des sumers guete hochgemuete git den vogellin (1, 61), vog. blitschaft ist groz (MF 62), zit tuot vog. wol (3, 444), vog. hant lust (3, 224), si vröunt sich gegen des suezen meigen bluete (1, 61), 22 further examples. This becomes so regular an expression, that one poet ventures a humorous inversion of the usual thing: sumer, nu wil din gewalt walt, den anger unt die heide, beide, kleiden, dast dien kleinen vog. not (1, 56). This idea of satisfaction in the spring finds expression also in the phrase: lop wart dem meigen hiure gesungen von dien voglin (1, 51); cf. vog. gruezet den meien (3, 83); vog. lobent sumer (2, 288), two further references.

Their pleasure has also specific objects; diu vröuwent sich der spilnden sunnen (1, 348); they praise the forest (3, 226); vog. lobten mit gedoene diu schoene (2, 298); vog. die sich da vröuwent gegen dem tage (1, 28; cf. 2, 150; 3, 394; MF 126); and notably they love the flowers, si vröuwent sich der bluot, die s'uz den esten sehent schinen (1, 16), wolbluende sumerbluot bi loube schate, daz liebt kleiner vogelin schal und singet (1, 20), cf. further 1, 91; 2, 30; 2, 83.

They are found in the fields, in dien ouwen überal (1, 344); but especially in the trees, uf den esten (3, 215), an dem rise (1, 282; 1, 356), ein vog. so wol getan, daz ist der linden an daz zwi gegan (MF 39), where they like to be, uf esten gesten sich vog. (1, 342), in diner waet' (*Laub*) ist ir gemach (3, 227), and where they find rest, den esten . . . dar under si wellent ruowen disen kuelen meien (1, 16), and shade, vogel bergent sich vor heizen sunnengliesten in waldes obedach (3, 224).

Captive song-birds are put in cages, vogelhuse (2, 102); but the wild ones have nests (7). They mate in the spring-time, sich zweien (2, 290; 3, 224). The little ones are once called kuchel (2, 16); and we learn that al des meijen zit si wegent mit gesange ir kint (Wf 6), cf. von im getriutet niemer wirt sin brut,

ſwenne die winde waent (2, 16). The little ones must learn to fly before they leave the nest: vog. e reht̃er zit von ſinem neſte vliegen wil, ſich ſelben er git den kinden z' einem ſpil (1, 367; cf. 1, 369 and 373). The young bird not yet ready to fly is zitvogel (1, 208), and its movement is flogzen. Having got its feathers, gevider (1, 373), these bear it up in the air (2, 18), and it flies (2, 386; 3, 118), high, hoher vluk (3, 432), shoots aloft, ſwank ſich uf, reht als ein vogel (2, 118), vert enbor, ſam ein vogel (3, 215). Possibly from this is derived such a statement as the following: vog. ſo dikke ſehent gegen dem ſunnen und ouch damit ſingent ho (2, 297).

Finally some unclassified ideas. Of the lady's pet we read: ſi hat liep ein kleines vogellin, daz ir ſinget und ein lützel nach ir ſprechen kan (MF 132). Before dawn the birds sleep in the trees: dien kleinen vog. troumet uf eſten (2, 237). In the springtime they no longer think of the snow enahten keines ſnîen (3, 82). Some birds are eaters of carrion (3, 170). They hide under cover on cool mornings: vog. ſmukten ſich die kuelen morgen (2, 290). The world is grateful to them for their singing (Wa 111, 5). By rights, thinks one poet, the birds ought to make a distinction in their singing between good and bad poeple (1, 310). They are grateful for kind treatment (2, 102). As a collective expression I note: ſwaz ſich ho in den lüften nert (3, 162). Their outward appearance is once hinted at: boume eſte hant empfangen wilder miſſevarwen geſte (2, 391). They are God's creatures: nach gotes willen ſi ir zit volbringen (3, 224).

Besides all this material concerning birds in general, there is a very considerable list of particular birds, with some information about most of them. Nor are our poets content with actual birds, but borrow or invent others, with fabulous characteristics. Thus we read (3, 165) of ein vogel Krappanie, which kumet nimer uf daz lant, uf wage unde uf ünden muoz er vliegen unde ſweben. ſwen Kriſtes naht im kundik wirt, ſo ſtrebt er nach dem lande, unt helt den ſnabel an daz lant. . . ſwen daz ein ſchif verderben ſol, the bird knows it, and in herziklicher minne vliuget er zuo z'in unde ſchrit. And again of a bird Galadrius, in the land of Galadite, ſnewiz ſin lip und elliu ſin gevidere (2, 378); this bird has healing powers: ſwa der kaladrius einen ſiechen man ſiht, der geneſen nihtne kan, daz weiz er ſan, von dem kert er ſin ougen.

ſol aber geneſen der, ſo vliugt er dar ze ſinem munde unt ſuget gar in ſich des ſiuche tougen (3, 92). In the other version the bird merely looks at the man to make him well (2, 375). Another fabulous bird is Galidrot (2, 16), of which we read: der vogel wirt niht ſanges lut, die wil' Auſter unt Boreas ſich hebent unde blaent, von im getrutet niemer wirt ſin brut, ſwenne die winde waent: . . . als Aquilon wirt uz verlan unt mit dem Zephyrus, daz reine, ſueze wirt diu zit, die vogel' tragent uf ir kuchel dan mit vröuden leben. Yet another fabled bird: naturen kraft erſchinet an dem vogel Vellica, . . . er die krone ob allen vogelen treit; der tot in niht enpinet . . . ſin lip vor tode iſt vremde, ſin vederen werdent bluotik var (2, 350).

Here occurs also the legend of the bird Phoenix, der verbrennet ſich (2, 252), mentioned again 2, 396. Under this head we may include the pelican, a perfectly legitimate and respectable bird, who here becomes quite fabulous. Von liebe erkrimmet ouch der pellicanus ſiniu kint: ſwenne er ſi vint tot . . . er nimt ſins herzen bluot unt machet, daz ſie wider lebendik ſint (2, 252). Cf. further edelen pelican (2, 340), and pelicanes bluot (3, 468aa). A similar legend about the lion is recorded in the following chapter. In another place we have a long account of the enmity between the pelican and the snake, as follows: der pelicanus unt der ſlange, die zwen ſich niden: der ſlange derne mak ſine ungunſt niht vermiden, er toet dem pelicane ſine jungen gar. ſo des der pelican wirt innen, merket wunder, er walgert ſich in dikkem pfuole oben und under, und laet den ſlim an im erdorren . . . daz tuot er, e er zuo dem ſlangen ſtriten get, uf daz er im geſchaden müge niht; ſo daz geſchiht, den ſlim er ſchiere abe getwet, . . . ſo vliuget er hin wider zuo dem neſte in vrohem muote, und machet ſine jungen lebende wider mit ſinem bluote (3, 101). The bird's name occurs again 2, 312.

A fate similar to that of the pelican befalls the ostrich, except that the latter is made the bearer of three separate legends, two of which conflict. These two concern the ostrich's eggs. The enormous size of the bird, its hot habitat, and its great eggs doubtless stimulated speculation as to the hatching of the eggs. One legend has it, that the bird does this with its eyes: der ſtruz mit ſinen ougen rot drie tage an ſiniu eiger ſiht, des werdent uz gebruetet die (2, 252; cf. 2, 310; 2, 385; 3, 5);

and this process explains the term ſtruzes ougen, which occurs some five times. The other legend employs the sun's heat: der ſtruz rechet ſiniu eier in dem ouſte (August) under den ſant (3, 101), eier werden gebruetet under dem ſande von der ſunnen hizze (ib.). The third legend asserts, that the ostrich eats metals: der ſtruz ſlindet golt und ſilber und iſen (3, 23; cf. 3, 363 and 440). The name of the bird is further cited as follows: 2, 18; 2, 195; 2, 202; 2, 210; 3, 468a.

The fabulous griffin occurs here three times: grifen neſtes (3, 468t); ſin braeche niht des grifen kla (1, 205); ich ſunge . . wie der grife vlüge (2, 252).

Here may be mentioned the name of a bird whose identity is uncertain, but which is evidently not admired, orven (2, 205).

Now taking up the real birds in the reverse order of importance, we have der wije (kite), which occurs in a rather significant passage already quoted, referring to the birds' wintering (2, 230). In topsy-turvy land we find meiſen (tomtits) building a tower (2, 206). Witehopf (hoopoe) is used as a term of reproach (2, 384). Der ſchnepfe (snipe) in dem riede wil wilde ſin, des mak man ſelten in gezamen (3, 91). There is a reference to the snaring of the quail: in korne wart ein künbik wahtel nie ſo ſanft erbeinet (2, 333). The garden-warbler is adressed familiarly: vil kleine graſemükke, wa wiltu hüpfen hin uz dem neſte? (2, 124). Uz dem walde ſinget wittewal (oriole) (1, 361), Vor minnen ſchrikken ich mich tuchen, als ein ente ſich, die ſnelle valken jagent in einem bache (2, 157), an interesting observation. Cf. as a term of obloquy her entenſnabel (2, 384). Ir kloket ümbe ir huebel, als ümbe einen vulen boum ein ſpeht (2, 139), real observation. Without further comment we find vinken (3, 307), with the compound tiſtelvinkelin (goldfinch) (1, 310). A fable tells of a falcon and a dole (daw) which kunde klaffen wol (3, 451). Of the isvogel (kingfisher) we learn that it muzet ſich, als er ſtirbet, unt niuwet ſin gevider (2, 222), and that der den isvogel hat, der hat gelükke (ib.). The pheasant, vaſan, occurs twice: with the attribute wilde (2, 287), as food (3, 310). Partridge, rephuon, fem. rephenne, occurs three times: neutrally 3, 86; as food 3, 310; while the following gives the sound; buzt diu minne, reht ſam ein rephenne (3, 217). The parrot, der ſitich, occurs

three times: ſprechen, als der ſitich in dem glas (1, 112); twice in connection with ſtar: (ſitich unde ſtar) mehten gelernet han, daz ſi ſpraechen minnen (MF 127), but the speech indicates no intelligence, ſitich unde ſtar an' alle ſinne wol gelernten, daz ſie ſpraechen minne (MF 132). The reiger (heron) occurs as a bird of prey (MF 20); elsewhere without comment: 2, 205; 2, 245; 3, 310. Trappe (bustard) also has four references: 2, 205; 2, 241; 2, 388; and again on the last-named page: ein trappe in pfawen wat, seeming to indicate a rather sober plumage for this bird.

Together with the parrot, der ſtar (starling) is the talking bird (see examples under ſitich). In the following the idea of lack of intelligence, indicated there, is more clearly expressed: der ſtare ein rede wol lernen mak, der worte . . daz vrumt im niht umb einen pfuol (3, 381). The bird's flight is also mentioned: gevliegen als ein ſtar (2, 92). Another reference 2, 241.

Diu amſel (blackbird, ouzel), also called daz merlin, is one of the favorite song-birds: do diu amſel kanfte mit der nahtegal, da horte man ſuezin liet (2, 288). Its song is a sign of spring: ich horte wol ein merlikin ſingen, daz mich duhte der ſumer wolt enſtan (MF 77); cf. in den ziten von dem jare daz die tage ſien lanc und daz weter wider klare, ſo verniuwent offenbare diu merlikine iren ſanc, die uns bringent liebiu mare (MF 59). Other references: 2, 321; 3, 218.

Another song-bird is diu ziſe (siskin): troeſchel, lerche unt diu ziſe doenet hügelicher wiſe mit der vrien nahtegal (1, 344); ziſel unt diu nahtegal ſingent wunneklichen ſchal (2, 106); when winter comes it no longer sings, but shrieks: ziſel ſchrijet, ungevrijet iſt ſin ſwaere (1, 362). Cf. further 3, 218 and 260.

Der kranich (crane) attracts attention by his long neck (cf. Eng. to crane one's neck) and his clumsy flight. Mention of the former is found 2, 202; 2, 195; 2, 210; of the latter 2, 113 and 3, 113; Kranechen trit (Wa 19, 39) is not yet satisfactorily explained; can it refer to the crane's habit of standing long on one foot? (See Wallner, PBB 33).

Der ſwan (der elbes 1, 104) is noticed partly because of his white feathers: wizer denne ein ſwan (2, 324; blank 2, 311); der ſwane iſt an den vederen wiz, unt ſint im doch die vueze ſwarz (3, 13). Then we find with some considerable freqency the legend of the swan-song: ſwan ſinget als er ſterben ſal (MF 66; cf.

MF 139; 1, 104; 2, 311; 2, 324; 2, 364; 3, 397 gegen dem ende ſo ſuezen ſanc gewinnet).

For the gir (vulture) there are eight references, mostly without further comment. The statement: der gir' riuchț (2, 207) doubtless results from the habits of the bird; and in a list of things which do none any good we find des gires ſmac (2, 248), which however probably does not mean the objective scent of the bird, but his subjective power of scenting prey, in dead carcasses and the like.

Another favorite song-bird is die troſchel (song-thrush): tr. ſinget hoh' uf waldes wilde (1, 361), often mentioned in connection with other birds, as nightingale, etc. Seven other references, not particularly remarkable.

With the owl are connected some of the superstitions which we know were very rife in these days. This unnatural bird, sleeping by day and flying about at night, was felt to be uncanny and of evil omen. Of the turniule Neithart says: in ſwelchem huſe ich turniulen weſte, da koeme ich mit minem willen niemer hin (3, 261). And to see an owl flying is a bad omen: der iuweln vluc (2, 248). This uncanny quality is also found in the following: ez enwehſet niht, ſwenne ez von ſchorpen hanen wirt bekraet, von uven (owls) und von orven (2, 205). Of the owl we also learn that it hunts for mice by night (3, 468 m). Another reference 3, 38.

The art of falconry was much practised among the gentry of this day, as the frequent references to hunting birds attests. The general word for such birds is daz vederſpil, for which I find 8 references, besides one for krimvogel (2, 334). The only attribute is edel (3, 119). Of their activities we learn: vederſpil ſol kleine vögel ſuchen (2, 98), er grazet nach eren hie, rehte als ein vederſpil nach vogelen in den lüften (3, 108). The moulting of these hunting birds is noted: diu minn' alſam ein vederſpil ſich muzet, ſi reret leit, unt kleidet an ſich lieplich gevider (2, 223). Rather cynically Kürenberg remarks: wip unde vederſpil die werdent lihte zam: ſwer ſi ze rehte lucket, ſo ſuochent ſi den man (MF 10). And finally another odd superstition: daz vederſpil verderben muoz, wa kra, wa rabe ir atem gegen im bieten (3, 119).

One of these birds is der habich (hawk), which den ſtarken ſtorchen obe liegt (2, 205); cf. des habches tugende mit ſterke gegen

den ſtorchen vert (ib.), the ſtorch being one of the largest birds thus to be caught. That the habich is stronger than the heron, itself a bird of prey, is evident from the following out of a description of topsy-turvy land: do ſach ich einen reiger eines habches gern, unt vieng in in den lüften ſchiere (2, 245). But all these birds, habch, krimvogel, valken, rappen, gire — are less powerful than the eagle, cf. 2, 335. Two further references to habich: 2, 200 and 348.

Of the stork, der ſtorch, we learn: der ſlant (vröſche) ſunder zal (2, 244); ſeht waz ein ſtorch den ſaeten ſchade (does not harm the crops) (Wf 3); they are ſtark (2, 205); der ſtorch erkennet ſiniu zit . . wa (er) den kalten winter lit (2, 230). Neithart compares a man to a stork who has been separated from his little ones: der ſin ſtorchel hat verforn (3, 189). The stork is readily recognized by his bill: niht wan ein ſnabelſnappen zeiget mir ſtorchen tuch (2, 388). One further reference: 3, 303.

The dove is the gentle and soft bird, notably the turtle-dove, turteltube (2, 363 and 3, 458). It is one of the favorite words applied to the Virgin Mary (see Chapter XIV). Attributes are: tuben wilde (3, 411); ſaten tuben (3, 246); tube mit vollem kropf (3, 246). Schiezen touben is good sport (3, 307). Once this bird is mentioned as food (2, 287).

The peacock, der pfawe, attracts attention in two ways: by his struttung walk and his bright colored feathers, notably those of his tail. For the first we have: pfawenſchritten (3, 110; 2, 251); pfawen tritte (2, 384); rehte als die pfawen ſlichen (3, 213); ſtolzer pfawe (Wa 38, 1); cf. Wa 19, 32. For the second: pfawen zagel (3, 468h), pfawen zagen wit (3, 468h); pfawen wat (2, 388). The statement that pfawen varwe is unſtaete seems to refer to the changing quality of the colors on the peacock's feathers. The following indicate the use of such feathers for decorations: pfawenſpiegel (3, 257), ir pfawenhuot (2, 82). But the peacock cannot fly: den pfawen ofte hat verſtigen des kraneches vluk (3, 113). As food tho pfawe is once mentioned: 2, 154.

The raven, der rabe or rappe, also der koppe (3, 170), is not greatly admired. When in the fable of the fox and the crow (2, 398), the fox calls the raven ſchoener vogel, the irony is quite plainly felt. Among the things that do none any good (2, 248) we find des raben ſlunt. In another place the raven appears

specifically as a carrion-eater (3, 170), cf. rappen gir (2, 5), which possibly has something to do with the foregoing. And finally we are told: ein vuler rabe ſtinket (3, 104). In the epics the raven's color plays some role; here it is not mentioned. Almost the greatest possible contrast is indicated by the following: iu wirt der valſ' zuo z' eime rappen (3, 119). And I again call attention to the curious superstition already cited under vederſpil (p. 119). Neutral references are found in 2, 5; 2, 335; 2, 348.

A great deal of information is presented in regard to the swallow, die ſwal or ſwal(e)we. Attributes are kleine (2, 230), and ſnel (2, 388). One thing which attracts especial attention is the swallow's rapid darting flight, ſwalwen vluc (2, 388). Note the following: ſi vliuget hin unt ſchiuzt her wider (3, 109); ſlichet umbe und umb entwer, alſam ein ſwal (3, 465); den ertvlug unt den ſwipperſweif kan ſi ueben (2, 369), all unusally fitting expressions, for this poetry. Something similar seems indicated in the following: ſwa liebe haft uf ſwalwen zagel, falſch iſt ir pfat (3, 142); the path of love would then not be smooth and straight, but crooked and unſtaete. The second thing of note is the swallow's song, which is diversely judged. One poet says: ich horte den ſuezen ſanc von einer ſwalwen, da ſi vloug, ir ſtimme diu was guot (2, 172). The following passage may be taken as neutral: ſi vliuget hin unt ſchiuzt her wider, „du diep, du diep!" ſi ſchriet (3, 109), one of the very few original attempts in this literature to imitate a sound in nature by means of words. But for the most part the judgment is adverse: ir arme kwittel zwitter ſchürfen ſnarz ouch ſange laget, ſi wil mit liſte aller vogele doene prueven: diu lerhe und ouch diu nahtegal die muezen von der ſwalewen verdulten ſpot (2, 369), that is, the rather monotonous twittering of the swallow sounds like a mockery of the real song-birds. Also the following sounds a trifle contemptuous: ez iſt ſite der nahtegal, ſwan ſi ir liet volendet, ſo geſwiget ſie. dur daz volge ab ich der ſwal, diu liez durch liebe noch dur leide ir ſingen nie (MF 127). Then the swallow falls below the edele vogel, in that it lives on flies and such small fry: diu ſwalewe vehet die mücken vür den valken, den ertvlug unt den ſwipperſweif kan ſi baz ueben (2, 369): cf. ſwalwen ſpiſe in the sense of mücken (2, 388). Finally, the swallow's nest is below the standard: ſwalwen knellent leimen hiuſelin (3, 231); cf. her ſwalwenneſt as a term of obloquy (2, 384), indicating a

rather slovenly and clumsy person. A neutral reference is found in 3, 142. The reference: ez tert ſin hant unt wirt ein ſwalwen zagel (Wa 29, 13) has puzzled the editors not a little. I believe Wallner (PBB. 33) has cleared up the sense of the passage, although the suggested emendation to eins wolves zagel does not seem necessary, cf. ſwa liebe haft uf ſwalwen zagel (see above).

The cuckoo, der gouch or guggouch or gugguk (2, 4), with some other spellings, is also one of the less admired birds, so that the name is employed as a form of obloquy: (2, 4; 3, 21; Wa 73, 31). There are 15 references, including göuchlin (2, 200). One attribute is riudit (2, 200). In more modern literature, the cuckoo has a fairly honorable place, its monotonous note being used in lyrics, etc. So in the English lyrics from the earliest times, cf. *sumer is ycumen in;* and such is apparently also the case with the German folk-songs, cf. der tuckuck mit ſeim ſchreien macht frölich jedermann (Uhland, *Volkslied* no. 57), not because the note in itself is pretty, but because it is the harbinger of spring. Our poets however apparently look upon the matter from the standpoint of musical worth, and they have no use for the note of the cuckoo: der gouch von halſe niht wol quintieret (3, 307), says one; cf. der gouch guk guk ſchrie (3, 307), gukken (3, 143), gouchen zimt dem gouche (3, 119), and two further references to the bad singing of the bird: 2, 213 and 3, 154. The same is more elaborately expressed in a longer passage, where the poet thinks that the birds should distinguish the people to whom they sing. Then he to whom the nightingale should sing, might feel contented, whereas, ſwem der guggouch ſünge, den bekande man da bi tugenden vri (1, 310). Now it is a fact that cuckoos steal the nests of other birds; this seems almost to be indicated in the following: dem iſt ze maze ein krankez ris, unt gert doch grifen neſtes (3, 468 t); and still more so in the following: ez waenet maniger, daz er ſi, daz er nie wart, noch niemer wirt, unt lebt doch in dem wane alſo vil gar nach gouches ſiten (2, 232). Its food is flies and the like: gukguk gert der mukken (2, 205), which alone is sufficient to stamp it as an inferior bird.

The goose, diu gans, with the diminutives genſel (3, 189) and genſelin (2, 260), occurs 15 times, four times in the sense of food, whereto belong the attributes veizte (3, 256 and 310)

and groz (2, 154). The traditional simplicity of the goose finds expression in the use of the word to mean fool (3, 281). The following comparison is interesting: die törper giengen, als ein gans uf einem iſe, diu ir genſel hat verloren (3, 189). And the following seems to indicate actual observation: genſewan . . . ſo ſiu den wolf erkennent, unt welnt uz den ziunen gan (2, 7).

Like the raven, the crow also, diu kra, is not greatly admired; but the material concerning it is more limited. As a sample of the contempt in which the bird is held, the following from one of the songs probably falsely attributed to Walther may be cited: Der (gougelaere) ſprichet 'ſich her, waz iſt under diſem huote?' nu zücke in uf, da ſtet ein wilder valke in ſinem muote. Zück uf den huot, ſo ſtet ein ſtolzer pfawe drunder. nu zücke in uf, da ſtet ein merwunder. ſwie dicke daz geſchiht, ſo iſt ez ze jungeſt niwan ein kra (Wa 37, 34). Attributes are ſwarz (2, 115), bunt (2, 348), rather a strange adjective to apply to this bird, and unſaeligiu (Wa 94, 39), the latter being the 'wretched' bird which awoke Walther from his lovely dream. Its cry is ſchrien (Wa 95, 1). It is not good to eat (2, 208). The nebelkra, which is not fully explained as yet, is an accompaniment of the winter season, its cry being one of the precursors of the dark days. (Wa 75, 28; cf. 1, 298). Reference to the time-honored activity of the crow is made in the following: verlazen, als diu kra den ſtekken, diu da hinnen vliugt unde ſizzet uf ein ſat (3, 246). To the mother, who would deny her daughter the *minnegenuß* of spring, the latter replies: der ſaten kraw' und ouch der wan, der leben iſt ungeliche (3, 233), that is, 'you have become sated with love, now let me have my chance'. The reason for choosing the crow as example is probably that it is regarded as a greedy bird. The diminutive krelin occurs in a figurative sense 3, 307. In all 16 references.

Next to the nightingale, the lark, die lerche, is the favorite song-bird. Die galander (5 references) is a variety of lark. Attributes are wilde (2, 316), vri gemuot (2, 263), vrijiu (2, 134). Lerche and galander are in one place specially designated as good singers (2, 398). Elsewhere we merely have phrases indicating the song: lerche ſchellet (1, 142), klenket (2, 316), ſinget ſuoze (2, 263), doenet vil (3, 199); lerche ſumergruoz doenet durch ſuezen luft (2, 396), ir ſueze ſtimme manikvalt (3, 266). Remarkably appropriate is the following: ſo diu lerche lüftet ir gedoene, daz ir ſchal uf dur diu

wolken dringt (1, 23). Significant is the fact that this bird, the song-bird of the open field, is not once located in the forest; whereas we do have two statements placing it where it should be: ſchone ſinget lerche über heide (2, 78), lerche ſinget ob dem gevilde (1, 361). Such an example, in the face of the conventionality of this poetry, shows that not all power of observation was dead in these early poets. In the same class belongs the following: diu heide iſt wunneklich von den bluomen ſchoene. da birget ſich in lerche, ſos' in lüften geſinget (2, 261). The high circling flight of the lark attracts attention: lerche in lüften ho (2, 134); and more elaborately, lerche in den lüfte hohe, dur güften ſweibet uf, und ſinget ſuoze (2, 263). Being a weak and small bird, it would be an easy prey for the falcon, hence it avoids the latter (1, 202). In its character as song-bird, the change of seasons affects its spirits: ſo iſt diu vri gemuote lerche demuetik worden (in winter) (2, 263); heid' in wunneklicher wat lit bekleidet, des nu feſte hat vrijiu lerch' in lüften ho (2, 134). In all there are 23 references to the lark.

Rather surprising is the frequency of the barn-yard fowl, which as in modern German appears in three different words: daz huon, der han, die henne. All three words, as we should expect, are used in the sense of food, han (3, 310), henne (ib.), huenre (6), besides which we have once kappen (Eng. capon) (2, 287). Attributes are tumben han (3, 362), ſchorpen hanen (with raucous voice?) (2, 205), kranker wan ein huon (3, 21), henne guot (Neithart's hen, that was foully murdered to spite him, 2, 105).

The cry of the cock is kraejen (3, 292; 3, 154; 2, 324), which is proper for that bird, hane ſol kraen (3, 119); also we find hanen krei und ir notten (3, 426). To be crowed at, bekraet, is in a sort a disgrace: (2, 250); or it may even result in material harm (2, 205). Cock-crow as an announcement of dawn occurs twice: han kündet, wenne ez tagt (3, 362); han dir kündet mit geſange driſtunt zer naht des tages kunft (2, 207). Just what is to be understood by wen hat gekraet der abenthan (3, 374) I do not know. A figurative use of cock-crow is the following: des gelükkes han krate gar ze ſpate (2, 324). It is in a spirit of humorous hyperbole that Neithart cries: ich naem' iemer, ſwaz die hanen kraejen, vür daz diu nahtegal ie moht' geſingen (3, 292). The hen's cry is krozzen (3, 154) or gagzen (2, 384).

Other unclassified information follows. The cock's comb is red (2, 243). He will swallow down a jewel as fast as a pebble (3, 136). He is master of twelve hens (2, 196). His *minnespiel* is tritteltretten (3, 283). Neithart's lamented hen legte grozer eijer vil (2, 105). A hen's foot is the very symbol of worthlessness (2, 367). In all there are 40 references to these fowl. It goes almost without saying that but little of this material is found in *Minnelieder*.

From time immemorial the imagination of man has dwelt fondly on the surpassing qualities of the eagle, with its vast stretch of wing, its powerful talons and beak, its unapproachable eyrie, its supremely lofty flight. Not for nothing does the eagle appear everywhere as a type of empire, on battle-standards. This deep-seated harmony finds expression in these early poets. Walther says that aren tugent is a keiſers ellen (Wa 12, 24). And a similar idea underlies the following examples: küng unò adelar ſülnt hohe ſweiben (2, 139), er ſwebet ob in hoh enbor vil ſchone, alſam ein adelar (2, 81), and ironically vrou Künze, ja iſt iuwer trut unòer valken niht ein ar (2, 78). Especial attention is attracted by the eagle's lofty flight: adelar vliegen hoch (2, 17), arn uf gegen den lüften varn (1, 327), adelar mit hohen vlügen (2, 4), adelar vliegt dar kein vogel ie gevlouch (1, 345); the same being indicated by the following: adlers muot (i. e. the joy of lofty flight) (3, 468 aa), are enſweime (MF 156). To be above the eagle in the air represents the summit of achievement (2, 159). Then we have a large number of comparisons based on the high flights of the eagle: hohe ſweiben, als ein ar (2, 92), ſin muot òer fliuget alſo ho, alſam òer edel edelar (1, 13), ſam òer adelar ob allen vog. ſo nu lebt (1, 341), cf. 1, 202; 3, 369; 3, 459. But one person surpassed the eagle: kein ar ſo hohen vlug erſweinde (as St. John) (3, 412).

Of the two words, ar and adelar, the latter by composition signifies 'noble' eagle, but there is no appreciable difference in the use of the two words, and the use of the attribute edel with adelar shows that the force of the composition was not strongly felt (1, 13). Only one other attribute is recorded: wilder danne ein ar (2, 223). In the same class however belongs the mention of the eagle's talons: klawen (2, 208), hant nach dem aren (2, 195), des aren grif being included in the list of things

that do none any good (2, 248). We find also a bare mention of the eagle's beak, ſnabel (2, 208) and nest (ib.).

The eagle leaves no trace in the air (2, 230). ſin adel in des luftes wilde twinget (1, 345). He loves a clear fountain: ſuezer den dem adelar in ſiner muze ein brunne klar (3, 393).

It is no doubt in consequence of the eagle's great flights that the following legend arose: der adelar lat ſiniu kinder in die ſunnen ſehen, diu des niht tuont . . diu lat er vallen nider (2, 252); des aren kint der ſunnen brehen durch weichen blik tuot ſterben (3, 397). This belongs in that list of fabulous tales in the early part of this chapter. In other literatures we find the belief that the eagle must have especially strong sight, to be able to rise so close to the sun.

The following is another legend which puts the eagle into the same class with the phoenix: der ar der junget ſich ouch wol (2, 230).

The eagle is thought to have power over the wind: jarlanc iſt reht daz der ar winke dem vil ſuezen winde (MF 66). (Discussed at length by Schönbach, "der Windadler Heinrich von Veldekes", Festgabe für Franz von Krones 1895, to which volume I have however had no access.)

In all 51 references to the eagle, including five figurative uses, and two of the eagle as a heraldic symbol.

The falcon is the most important of the hunting birds of the Middle Ages, and its prominence in this literature is to be directly attributed to that fact. There are several different words applied to the bird. Most common is der valke; but we also find terze (based on the legend that every third bird in the nest was a male), (Wf 8), and from the habits of the bird muzervalke (Wf 8) and muſar (2, 205; 3, 86; 3, 355), the two latter being small varieties of falcon living on mice and other small creatures. Of the muſar we learn indeed that it muſet nach ſiner art (3, 355), and that it vaet vür die rephuenre miuſe (3, 86).

Attributes of the falcon are edel (2, 4; 2, 31; 2, 154; 3, 468m), wilde (Wa 37, 37; MF 180; 2, 154), cf. ſinen wilden muot (MF 180), ſnel (1, 206; 2, 157; 2, 348), guōt (3, 451), zart (3, 468m), er zuo dir, als ein vlükker valke, ſwank (3, 406). His flight is regarded as beautiful: ſit ſach ich den valken ſchone vliegen (MF 9), bi guotem

vluge kiuſet man den valken (3, 90). And he is noticed for his lofty flight: ze fröiden ſwinget ſich min muot, als der valke enfluge tuot (MF 156), min muot dien valken tuot gelich, diu durch ir adellichen art ſich geilent nur der ſunne; ſo hoher vlüg' iſt er nu rich (1, 344), cf. MF 180; 2, 11. In other cases the falcon's flight is mentioned neutrally: valken vluk (2, 348), min muot wolde vliegen als ein ſneller valke (1, 206).

The falcon's eyes, valken ougen (3, 465), are brown (2, 31), and are of keen sight and always moving: ein biderber wirt ſol ümbe ſehen, reht als ein valke (3, 87). For this reason the falcon must be hooded, krenzen (3, 136). Its feathers, gevidere (2, 213), bear it aloft in the air: ſi hoehet min muot, als einen valken ſin gevider' (2, 154). It rejoices in the sun (an assumption based on its lofty flight) (1, 344). In the story about the daw and the falcon (3, 451), we learn that valke kunde rehte van, but kunde klaffen niht, whereby in this case the daw had the advantage.

But the falcon also appears as a wild bird. Thus in a moral fable we read: ein valke uf eime ſtrikke wart gevangen . . ein huwe (owl) zuo dem neſte hin ze ſinen jungen kwam . . . des nahtes muſen, als er pflak, daz lerte er ſi gar wol nach huwen wiſe (3, 468m). This is felt to be a disgrace for the falcon brood, who should live on game caught from the air. So also in the well-known poem (MF 37), in which the maiden sees the falcon flying and says to him: ſo wol dir, valke, daz du biſt: du fliugeſt ſwar dir liep iſt, du erkiuſeſt in dem walde einn boum der dir gevalle, evidently a wild bird is meant. In this sense also is to be understood the passage: ſchande wenket von ir, ſam vor valken lerche tuot (1, 202).

As to the famous Kürenberg poem, opinions differ. Some have here taken the falcon as symbol for the lover. Of late however that theory has been strongly attacked by Wallner (ZfdA. 50), who sees in the falcon here a messenger bird. I regard this interpretation as preferable to the earlier one.

Altogether I find 55 references to the falcon, including three figurative uses.

As the rose overshadows the other flowers, and the linden the other trees, so the nightingale surpasses in frequency and importance the other song-birds. Uhland remarks (Abh. 79): "In our Folk-songs, as in the Minnesong, the melodious night-

ingale is beloved and cherished above all other winged things; now it is intimately called *die liebe, viel liebe Nachtigall,* now it is given the honorable appellation of *Frau Nachtigall,* and addressed as *Ihr.* Its voice penetrates the soul most deeply, and the feebler and uglier it is, the more soulful its song, whose mighty notes threaten to burst the breast; in the early dawn or at night its singing sounds enchanted and portentous. Thus with its name may best be connected the entire series of songs and passages in which the voice and appearance of the birds affect especially the conditions, moods, and resolves of the human soul. In many cases it will appear that such influences have been transferred from other birds of lofty flight to the tiny nightingale."

Thus in the *Volkslied* the bird appears as an adviser of men in many cases; in other cases its song has the effect of temptation and incitation to passion, wherein no doubt the season and time of the song plays some considerable part. In French songs its note even takes on a martial character, but of this traces are scanty in German poetry; note however the name *Nachtigall* as a term for a certain form of cannon.

This bird in the *Volkslied* also serves as messenger (Uhland, *Volkslieder* no. 15), prophet, accuser of secret guilt, etc.

In the poems we are considering, the bird is more neutrally treated, at once less personified and with more convention. We have by no means as much real observation of this bird as of the swallow, for instance. Almost everything which here occurs is a repetition or at most an intensified variant of what we have already heard about the birds generally.

Attributes of the nightingale are familiar: liebe (10), wilde (2), vri (1, 344), liehț (1, 335), nahțegal, guot vogellin (1, 110), ze ſange ſnel (1, 138). It is the best of all the birds, we are assured: (die vogel) habent wunneklichen ſchal, vor in diu liehte nahțegal, der ſanf ich hohe froene (1, 335; cf. 1, 26; 1, 357; 2, 265; 3, 218), as the vulture is perhaps the worst in regard to song: er doenet vor uns allen, ſam diu nahțegal vor giren (2, 334).

The poets nearly exhaust the resources of their vocabulary in the attempt to do justice to the song of the nightingale. I have recorded no less than seventy references of this kind, ranging from a simple statement that the nightingale is or was

singing, to the complex descriptions some of which I shall cite. As samples of the expressions for the song itself I cite the following: uz der bluete klenket vil ſuezen don manik wilde nahtegal (2, 314), doenen vil die lerhen unt die nahtegal (3, 199), ir betoeren mag man hoeren (3, 190), naht. pfifet ſuoze gar (2, 139), ich horte wol ſchantieren die naht. toubieren (2, 84), naht. ſchellet (1, 142), ir gal (3, 200), der naht. klank (1, 74). Adjectives used are ſueze (21), wol (6), lute (3), vröuderich (2), wunneklich (2), ſchone (Wa 39, 19), willeklîche (2, 80), lobelich (1, 25), manikvalt (3, 226), ſtimme hel (1, 138), hohe (MF 133); and in combination as follows: in ſuezer wiſe, hohe, liſe ſinget diu n. (1, 61), naht. in maneger wiſe ſank lobelichen ſueze doene (1, 358), naht. machet harte vreche gal, ſchal unt gebreche (2, 29), ir gedoene iſt hel unt wit (3, 190), gedoene ſeltſaen' unde wilde (2, 318). Finally I cite at greater length a few interesting examples: nahtegal ſank ſo wol, daz man ir's iemer danken ſol, und andern kleinen vogellin (1, 62), diu nahtegal ir ſuezen ſchal ſinget lute daz ir gal nie ſo wunneklich erhal (3, 200), naht. wil uns ein niuwe wiſe machen (3, 190), nahtegal und lerche ſanges ein unbilde ſchellent über al (2, 316), naht. ſinget wol ze priſe vremde, ſueze wiſe, ſi doenet vol (3, 208), mangen ungevuegen ſchal doenet wol diu nahtegal mit ir ſuezen zungen (3, 215).

This bird, like the others, is not often located. It speaks for the conventional treatment of the bird that we twice find it in the fields: naht. doenet in den ouwen (1, 361), naht. kan ſingen lute, daz diu heide erkrachet (2, 318). But for the most part it is in the forest: da (in the wood) hat ſi den ſumer wol gehuſet, unverkluſet ſtet ir ſal (2, 68); dar in (among the branches) ſetzent ſich dur ruon nahtegal diu vrie (1, 342). And in here is heard the sound of its singing: da hoert man die nahtegal uf dem bluenden riſe (1, 25), ſi ſank ſo wol, ir ſchal ergal al in den walt (1, 138), naht. ſinget, daz ez in dem walde erklinget (1, 356), diu vrie nahtegal ſuezen ſchal durch welde in owen doenet (1, 24), in dem walde lute erklingen ir vil wunneklichen ſchal (2, 68). And more specifically: naht. ſinget uf der linden (2, 122).

When winter comes, the nightingale sings no more (3, 290), is put to silence, nahtegal iſt geſweiget, ir hoher ſang geneiget (MF 18), forgets what it sang, naht. hat vergezzen, daz ſi ſchone ſanc (MF 99). And this is a time of sorrow for it: dar zuo hat vil groze not diu liebiu nahtegal (1, 41). But when the spring

comes, it overcomes its pain, hat ir not überwunden (MF 183), rejoices in the new season (3, 208 and four similar examples), renews its song: ir ſanc niuwet gegen der ſumerzit (1, 89), and sings in joy (2, 152) and in praise of the spring, ſich nahtegal der zit in ſange ruement (1, 360), and sleeps no more (Wf 6). For this lovely singing we bid it welcome (2, 80), and call it simply die kalle (gossip or singer) (1, 342).

A novel idea appears in the following: mir iſt, ſam der nahtegal, diu ſo vil vergebne ſinget, und ir doch ze leſte bringet niht wan ſchaden ir ſuezer ſchal (2, 151). The nightingale's song announces the coming of dawn: (2, 320). In the passage already cited (s. swallow, p. 121) from MF, the significance seems to be that the nightingale has a definite song, with a beginning and an end, whereas the swallow has but a few notes which are endlessly repeated: ez iſt ſite der nahtegal, ſwan ſi ir liet volendet, ſo geſwiget ſie (MF 127).

Chapter XI. Animals.

Under the above head I include all creatures which run on four feet, leaving for a later chapter frogs, toads, and some other small quadrupeds. In this perhaps arbitrary division I am supported by the meaning of the MHG tier, with a discussion of which I shall open this chapter. I cite at some length a passage which in rather interesting form introduces us to the animal world of this poetry. diu tier zeſamne kamen, unt wolten einen künic weln. eln und uren, wiſent, helfant, löun unt bern, hirz und einhorn, ſwaz vier bein hete, des kom vil al dar. ein krote diu kam ouch dar, des namen diu tier dur ſpotten war. ſi ſprach: ich han ouch vier bein, ich wil han daz künikrich. der löuwe ſprach: du biſt tieren niht gelich. ſi blate ſich grozer, hie mite ſi gar zebraſt (2, 245).

It needs but little reflection to arrive at the conclusion that the vast mass, almost the entire mass of this animal literature is foreign to the *Minnelieder*. What have indeed the animals to do with such poems, apart from perhaps an occasional comparison? This fact is at once apparent in the type of

material which we here find. In the place of general laudatory or derogatory adjectives of conventional type, we have here specific information (much of which is of course false!), conveyed either in the form of comparisons or by direct statement, or speculative ideas of one kind or another.

The general word for these creatures, as we have seen, is daz tier, which occurs 70 times. This includes 6 figurative uses (3, 209 tier in heraldry), one use as food (3, 310), and one use of the diminutive tierlin (2, 245). A further word is daz vieh (3, 113) or vihe (3, 154 and 351). More general words referring to the whole animal kingdom have already been cited in Chapter IX. For animals used as food we have wiltpret (3).

Attributes are wilde (6), edel (2), vrech (2, 378); and animals can vulen (3, 145) or gruonen (ib.). In the spring they rejoice, ein ieglich tier hat vröuden lanc (3, 188), and Neithart counsels them: verniuwet iuwer vel, walget umb in den bluomen gel (3, 306). They mate at this season: wie lieplich ſie ſich zweien, ieglich tier zuo ſin gelich gen diſem wünnebaeren ſuezen meien (3, 224). Their young are junge bruot (3, 307). They spring high and run fast: ſpranc als ein tier (3, 301), ich loufe ſo balde: mirn mac entrinnen kein tier in dem walde (MF 113).

I introduce here, before taking the various animals one by one, a number of passages in which two or more animals are combined in one way or another. The ages of dog, horse, and man are compared in powers of three: ſwenne ein vluorzun driu jar geſtat, unt daz ein hunt des zunes alter driu verſlizzen hat, wirt danne ein ros driſtunt als alt, alſo der hunt: daz iſt alt genuoc; wirt danne ein man driſtunt als alt als daz ros, ſeht, der iſt allen wiben gar ze kalt (2, 210). In concluding an account of the strife between three pairs of animals, as to which possessed in highest measure this or that quality, the poet remarks: vuhs, dahs, ſwin, hunt, rint unde eſel, du biſt ein ſnoedez hovegeveſel (3, 28), i. e. these animals are not accounted edel. A certain object is ein ren der wildekeit, ein ram der unbehende, der züht' ein rint (2, 369).

There are two fables concerning the sly fox. One is the familiar one of the fox and the raven (2, 398); the other deals with the fox, the ass, and the wolf (2, 249). Two shorter fables might be mentioned, both concerning the wolf; these are found under Spervogel's name (MF 27).

It will be remembered that the beginning of our bird series was formed by a number of purely fictitious creatures with fabulous qualities. Here we find a similar list of imaginary animals, some of which however bear legitimate names.

Pure fictions are: wie der idrus ertote den kokodrillen (2, 385); under allen boumen lit ein tier, Aliſtenier (3, 181); Monocerus truog ez uf ſime houbt under eime horne (2, 18); ich ſunge . . . wie ſich teilte ſchimeren (chimaera) lip (2, 252); ein tier Taphart genant, vor allen vrechen tieren . . aller tiere kuenheit klein dergegen wiget, und ouch des löuwen (2, 378), but after mid-day the animal becomes quite timid; Antilopus (antelope?) is an animal mit einem horne . . . in ſiner ſtirne vorne, wol elen lang unt ſpannen breit, gezanet ze beiden ſiten ſcharf. ſwie groz, ſwie lank, ſwie breit ein walt, iſt, den es mit dem ſelben horn ertaſtet, wie ſchier' ez den hat mit gewalt in kurzen tagen verwueſtet unt verwaſtet (2, 379); another strange beast is leo zephena, uz dem ein pulver wirt gebrant. daz birt dem löuwen not; der wildener des löuwen vart, der vert uf ſine vriſche ſla, da ſaet erz pulver, al zehant ſo lit der löuwe tot (2, 396). Still another fabled beast is Pardus ein tier, which wont ſtaete der löuwinne bi, despite the rage of the lion consort; the same animal is ſnel, vech, in valwer varwe der leparte, des ſnelheit niht entrinnen kan in ſprüngen driu, ſwaz loufes pfliget uf erde (2, 379). Is there in this name perhaps some vague memory of the leopard? Another fabulous animal, which however is a common possession of many literatures, is der einhorn or einhürne. In this poetry der wilde einhürn is of furious rage (3, 368), but in ſiner not ze den junkvrouwen vliuhet (2, 311), or as another version has it der einhürn' in megede ſchoz git dur kiuſche ſinen lip (1, 202). Otherwise we have no information regarding this remarkable beast, which occurs five times. Here may be added the name of an animal, possibly a real one, whose identity is uncertain: moijn (3, 12).

Coming now to real and known animals, we find a word which has escaped the MHG lexicographers, namely ren (2, 396), with the attribute wildekeit. This word, which Bartsch translates correctly in his *Deutschen Liederdichtern*, is a parallel form to Anglo-Saxon *hrân*, modern Eng. "reindeer" (through the Norse), Ger. *Renntier*. The passage here quoted is of especial interest, because it represents the earliest known use

of the word on German soil, the next earliest reference, assumed by Kluge to be the earliest, occurring in Low German of the 16th century (see Kluge *s. v.* Renntier). We have further eln (probably Elentier, Eng. elk) (2, 245); mulwelf (mole) (2, 385), which the lover must make to fly in the air for his lady-love, one of the paraphrases for the impossible which this literature loves; another form of the word is moltwerf (3, 394), and we learn here that it loves the earth; eichorn (squirrel), which if it took to hunting the bear would show a very unpleasant state of things (2, 251); biber (2, 335), concerning which we find some remarkable information: der biber iſt rilicher vil, dan genuoge herren ſchinen, er bizet abe ſin geil (testicle) unt lat ez vallen z'einer miete, vür daz man in niht ſuoche mer in holze, noch in riete (reeds) (2, 335).

The proverbial slyness of the badger, dahs, appears in the strife between it and the fox, as to which was the simpler, umb ir zweier einvaltikeit (3, 28). The camel appears in two words: kemlins rükke (2, 367), and merely as a large animal, Eggeruede dunket ſich ſo raeze, ein olbentier er vraeze (3, 212). Doubtless the crusaders had seen camels in the east, and remembered them as large animals with irregular back. The aurochs, ur, appears twice, without further comment: 2, 245; 3, 170. Der wiſent (bison) (2, 245) is noted for its fury: wiſenten zorn (2, 205). The marten, marder, has the attribute wilde (2, 251), and the rapidity of its motion is indicated in 2, 45. It is not easily tamed, and it bites (ib.). Der harm, with the modern form daz hermelin, is noted especially for its white fur: wizer harm (2, 247), harm iſt blank (2, 240), and its black tail, harm iſt blank unde hat doch ſwarzen zagel (2, 240). Further we learn daz hermelin den unk (prob. snake) verſeren mak (2, 311).

For the leopard we have five references, with as many different forms: his color is val, in valewer varwe der leparte (2, 379), he is swift, der lebhart (2, 206), sweet to the lebartin are his dri roubesgernden ſprünge (3, 394), further lebart (3, 63), lehpart (2, 245). This variety of spelling alone would indicate an animal foreign to the land.

The porcupine, der igel, never passes without comment. We find mentioned igels rükke ſcharf (3, 129); this however is to be expected: treit der igel dorne in ſiner hiute daz iſt niht ein

wunder (2, 238); and one should take account of it in trying to catch him: wil man den igel villen, ſo nem man etwas vür die hant, ſine börſter ſint ſo ſcharf bekant (3, 132). Allusions to the animal's defensive posture seem to be: der teufel ſich rimpfet als ein igel (2, 310); weiſt du, wie der igel ſprach? „vil guot iſt eigen gemach" (i. e. hands off) (MF 26). A rather sharp, but perhaps not inappropriate comparison is found in the following: ir herzoge, mit ſinem igelvarwen glazze (2, 204), where of course -var is to be taken merely in the sense of a general similarity of appearance. The porcupine of topsy-turvy land naturally says his hide is linde (2, 206).

About the sable there is little information. We have the attribute edel zabeltier, and the comment that these animals machen werde riche zimier (3, 67).

Around the panther gather more fabulous legends and ideas such as we have been meeting. The panther's specialty is a wonderful sweet odor, ſmak. This has various effects. It is pleasant to the animal himself (3, 394), but it causes other beasts to follow him, whereby they come to their death, tiere volgent dem pantel nach, durch ſuezen ſmak in bitterliche not (3, 397), and it kills the dragon, pantier, daz mit ſinem ſmakke vueget, daz der trakke tot von ime gelit (2, 311; cf. 2, 333). He is a rival of the leopard in speed (2, 222), here appearing as the fastest of all. He is spoken of as having a ſueze ſtimme (3, 107). One further reference 3, 63.

The lynx, der luhs, appears in six places as animal, once as food (3, 310). Its sharp sight (cf. lynx-eyed) is mentioned (2, 207), also its hearing (2, 210); its counsel is bad (2, 9). Rather curious is the following: ja wahſet ein unküſtik (bad) wilt von wolf und vuhſe (is this an attempt to explain luhs as a combination of those two names?), daz ſich z'einem luhſe kan bilden ſchiere und al zehant. daz ſelbe tier unvrühtik iſt (2, 333). One further reference: 3, 151.

Any foreign animal is liable to ignorant treatment here. Scant justice is done the noble elephant, the true king of beasts, in this literature. He is strong, ſtark als ein helfant (2, 395), helfans ſterk' (3, 468a), and has mighty legs, helfandes beine (3, 181). The only other thing our poets know about him is that der helfant mit genuht in wazzer . . . enpfahet ſiner

kinde vruht (2, 311; cf. 2, 252). Four other references are found in a rather wearisome moral fable concerning a lamb, an elephant, and a river-ford (2, 192).

The hare, der haſe, is a timid little animal, as its function in both the accounts of topsy-turvy land indicates. Its curious jerky, dodging course gets it the attribute ſchellich haſe (2, 139), cf. haſen wanc (2, 367), and by means of this swift flight it is able to outwit even the rapid greyhound, daz ſi die huote ſo betriegen kunde ſam der haſe tuot den wint (MF 64). Its habitat is forest and field, in walde und uf gevilde (2, 139), where it is often hunted with dogs, an jener liten, da er ofte haſen jeit mit hunden (3, 282). A term for the lion's share is den haſen mit der hiute nemen (2, 208). Once it is mentioned as food: 3, 310. Two further references: 2, 396 and 3, 151.

The cat, diu kazze, is one of the husgeraete, as above mentioned; but the reason given is rather curious: diu kazze minnet unreinez unt entreinet daz reine (2, 307). Nor is the logical connection in the following beyond cavil: man ſtrichet eine kazzen ſchon' umb daz ſie miuſe jagt (3, 362). Mice-catching is however the chief function of the cat. She is defined as ein tier, daz miuſe vienk (2, 6). Her action when she is looking for mice stimulates comparison: ich gieng luogen umb daz hus, als ein kazze nach der mus (3, 237); merker ſehent umb, ſam diu kazzen nach der mus (2, 281). It would be folly to set mice upon a strong cat (3, 104). That people played with young kittens then as now appears in the following: du ziuheſt mir den halm, als einer jungen kazzen, vor (2, 233). In all 13 references, including kater (2, 5).

There are a number of different words for the various members of the goat family. I have recorded irch (3, 12 twice), bok (7; 3, 116 fig.), geize (4), kiz (2, 116), kizzelin (3, 211), ſteinbok (2, 210), gamzen (2, 386). There is no unity in the matter pertaining to these. The bucks fight: die bokke gein ein ander turrent (3, 225), and jump about, ir ſpringen und ir umbhinſwanc gelich' ich zuo den bokken (3, 196); the kids frisk: ſpringen hoh, alſam ein kiz (2, 116), ſo drate geſprungen, als ein kizzelin (3, 211). The buck has a gray chin, grawez kinne (Wa XVIII, 21), and needs horns for proper appearance: ein bok wol gehürnet dunket mich guot (3, 136). They climb the mountains: ſteinbokkes wis

berge ſtigen (2, 210), after food: geize klimment gen berge nach ir nar (2, 343). And finally I record a quaint superstition: ſich lat doch brechen der herte adamaz, ſwenne er vor begozzen wirt mit bokkes bluote (2, 262).

Several of the references to the mouse, die mus, have already been cited *s. v.* cat. Two special varieties of mouse are mentioned, ziſel unt polmiuſe, or as another version has it, zizzel unde pillichmiuſe (3, 88; 2, 384), which are miuſe genoz (ib.). They are kleine tiere (2, 6), so that ſwa miuſe loufent eine kazzen an, ob diu enbizzen wirt, ſo muoz der miuſe ſin gar vil (ib.). The mouse has a nest: (3, 34). It goes about quietly: untriuwe ſlichet ſam ein mus (3, 67). It is no fool: es loufet ſelten wiziu mus ſlavender vohen in den munt (1, 368). But it is a miserable little beast after all: diu mus hat ein vil ſwachez amt, ſie vert in eines vrembes loch (2, 251). A man without honor among honorable people is like mouse-dung in pepper (2, 190).

Four words occur for the various members of the deer family: der hirz (stag) (15; 3, 310 food), die hinde (3; 3, 310 food), re (3, 368) or rech (doe or deer) (1, 315; 3, 193), and rechbok (roebuck) (2, 238). In five places hirzes hut is used as a form of clothing. The speed of the deer is used twice in comparison: 1, 315 and 3, 368. Stag hunting is mentioned: 3, 307, also the track which the deer leaves, ſpor (1, 315). The hind can spring up high, höher, denne ein hinde, ſi do ſprank (3, 229). The following phrase is not clear to me: heiles ich genande, ob er würd' kapfen, als ein rech (3, 193). For the stag there is one attribute: einen grozen hirz (3, 29). In all 22 references.

The bear, der ber, is treated chiefly with levity in the *Volkslied* (Uhland, *Abh.* 49 seqq.), when he is mentioned at all. Some trace of a similar spirit is apparent in the court songs. Thus: ſi vuoren umbe, ſam die wilden bern (clumsy and awkward) (3, 198; cf. 2, 99); to teach him harping would be difficult (MF 25). Other references, of which there are twenty-two in all, are more neutral in tone. He is savage, gluejend, als ein ber er gat (3, 309); cf. bernvueze durch den zorn (2, 195); so that it is hard to tame him (1, 376). By nature he brimmet (3, 119; 3, 104), limmet (3, 196), or ſnufet (3, 201). He is greedy for honey: hungerigen bern nach honiges ſueze nie ſo not

enwart (2, 202); cf. hungergitigen ber (2, 210). I suspect there is a significance in calling the bear of topsy-turvy land (2, 245) wizen: these poets would scarcely have known much about white bears, though of course they might have heard of them as wonders of the northern lands, and accepted them just as they accepted the lion of the hot countries, etc.

Considering the role which the fox plays in Teutonic fable, its place here is surprisingly unimportant. Only twice does the fox appear as acting, namely in the familiar fox and raven fable (2, 398), and in the tale of fox, wolf, and ass (2, 249). There are several forms of the word; the commonest form is vuhs, but we also have vohſen (3, 188), vuohs, and vohe (1, 368), the latter being feminine, but referring to both sexes. There are two figurative uses of the word, and one as food (3, 310), which is surely strange enough. He is not very highly regarded. To be sure, his cunning and guile win him a certain respect: der vuhs iſt kündig unt kan mangen liſt (2, 384), vuhſes kündekeit (1, 205), vuhſes liſt (3, 96), ein vuhs mit eim dahſe ſtreit umb ir zweier einvaltikeit (3, 28, see badger); but this cunning is not worthy of imitation: vliuch vuhſes liſt (3, 96). It is an inborn fault in him: der vuhs ſin unkuſt niht vermiden mak (3, 86). He is in one place used as a symbol for a false man (3, 96), and the use of vuhſes bruſt as a part of the imagined physical shape of untreue (2, 367) is not insignificant. His lack of adel is shown by his low habit of hunting mice (2, 251), which is also dangerous to him: her vuhs, der wile ir muſet, ir müget beſlichen werden uf der weide (3, 68). Also he is an eater of carrion (3, 170). His tail attracts attention (2, 322). He suffers ignominy at the hand of the hounds: vuhs lidet ſmaheit vor den hunden (2, 384). In all 27 references.

The ape was to these poets an interesting animal, though he stands in anything but good repute with them. As 'monkey' with us, so here the name is used directly as a term of obloquy, in which sense I record no less than 10 uses. They are silly beasts, and though they think themselves wise, affen dunken ſich gar ſinnen riche (3, 60) (Cf. the Bandar — log in Kipling's "Jungle Books"), their counsel is not very valuable (3, 60). This simplicity is shown in their eyes: im gent die ougen umbe als einem affen (Wa 82, 20). The ape admires himself in the

mirror: ſwie der affe ſi gar wilde, ſo vahet in ſin ſchin, ſo'r in dem ſpiegel ſiht ſin bilde (1, 202). He has a keen sense of taste (2, 207). His tail, affen zagel (2, 251), being felt to be something extraneous and wrong, her affenzagel (2, 384) is a strong term of obloquy. In 3, 16 there is quite a tale about an ape and a turtle, the former requesting the latter to carry him over the water.

Material concerning sheep is quite scanty, it was evidently an uninteresting animal to our poets. There are several words employed. The general and most frequent word is ſchafe, with 5 figurative uses; then comes lamp, plu. lember, with two figurative uses; and two for ram, ram (2, 369), and wider (3). Lember is once used in the sense of food (2, 287); as is also ſchaefiu hirne (ib.). Altogether 43 references. The sheep is the typically mild animal, cf. den vriunden wolf, den vienden ſchaf (3, 5). The sheepskin is a part of *Untreue* (2, 367). We find the sheep grazing (2, 227). The ram springs about (2, 119). Jungen ſchafen is once used as paraphrase for lambs. Very frequently the wolf and sheep are placed in contrast to each other, as in one of the above quotations. For examples see *s. v.* wolf.

The swine is an animal with much more character, though the same may be unpleasant; this shows itself at once in the show of material, although the frequency of mention, 44 references, is almost the same. Strictly speaking we should distinguish between the wild pig and the tame, between eberſwin (7) and meſteſwin (3). In a few cases, the use of ſwin in the sense of food leaves us no doubt as to which is meant (5 references), but for the most part the simple ſwin is used for wild and tame indiscriminately, making it impracticable to determine how many references there are for each. I call attention to varch (properly young pig) (3, 155), and ſu (3, 225), in regard to which we have a remark characteristic of Neithart: trojen ſtat im (a man) als einer ſu der kübel.

Attributes are wildez eberſwin (3), kuener dan ein eberſwin (2, 380), kuene ein ſwin (3, 129), houwendez ſwin (2, 206), tumbez ſwin (2, 350), of which probably only the last refers to the tame pig. This is certainly the case with veizte (2, 174; 2, 287; 3, 85), cf. veizte bachen (ham or bacon) (3, 310). The

grunting of the pig is kern (3, 119; 3, 155), limmen (3, 266; 3, 306 both of eberſwin), and pfuochen (3, 382 of eberſwin); note the following: als diu ſwin, hort' ich ſi kerren unt ſach ſi vaſte limmen (3, 189).

The wild pig is ſcharpf: die dunkent ſich noch ſcherpfer, den die wilden eberſwin (3, 255). He has sharp ears: daz ſwin wol hoeret ze walde (2, 207), cf. 2, 195 ſwines oren. He rages when hunted: er warf ſich gein in umbe, als ein wildez eberſwin, daz da wuetend' vor den hunden gat (3, 290). It is this rage of his which almost makes him a noble animal, in spite of his ugliness; he appears almost wholly as such in the *Volkslied* (Uhland, *Abh.* 49 seqq.).

The hog for market is compared to a usurer: daz meſteſwin geliche ich z'eime richen wuocheraere (3, 46); cf. meſten, ſam diu veizten ſwin (2, 174), rehte ſam diu ſwin vol (3, 239). Rapid heartbeats are like a pig struggling in a sack: minner herze viht . . . als in einem ſakke ein ſwin, daz vert unde kirret (2, 287); als ein ſwin in einem ſakke vert min herze hin unt dar (2, 155) — an expressive but not overly poetical comparison!

The pig is a dirty animal, he even prefers dirt to cleanliness: vür den gruene anger mint die trueben lachen (lake, pool) unt daz hor (2, 350). He who leaves his own wife and goes to other women, says Spervogel, der bezeichent daz ſwin, es lat den lutern brunnen unt leit ſich in den trueben pfuol (MF 29). Cf. further: daz ſwin hat ze trueber ſchanden pfuole pfliht (2, 326); in dem pfuole bi dem ſwine (2, 90). As to chastity, the hog and the hound cannot throw stones at each other: do ſtreit mit eime hunde ein ſwin, ez wolte verre kiuſcher weſen (3, 28). Finally we find mentioned ſwines oren (2, 195), and ein ſwines blaſe (3, 245).

No animal possessed more adel in the Middle Ages than the horse, the knight's faithful servant and almost comrade, without which the heavy armor became an insupportable burden and the long lance an idle show. Throughout the early literature we find a very large number of words for different kinds of horse; and in this lyric poetry the horse is represented by more words than any other animal. The commonest word is daz ros, with pfert (or pfaerit 2, 205) a close second; further ors (2, 145), mark (MF 20), ſchimel (3, 136), merhen (3, 303),

ſöumer (2, 96), and vülle or voln (2, 80; 2, 218; 3, 129), Also the more disparaging terms gul (3, 260), and affertrappen (3, 213) and affergurren (3, 197), since the horses that did field labor were not as dignified as riding-horses.

Attributes are ſnellem marke (MF 20), ſchoeniu ros (2, 348), guotiu pfert (2, 348), ros wize (2, 210), ros ſwarz (2, 211), pferde val (3, 28), vrecher vül (2, 80). Cf. further ungeriſche voln (2, 218), eltiu ros (MF 20), ungezemtiu jungiu ros (3, 378), verſchiuwet pfert (3, 147).

A frisky colt does not like being fastened: ſich erwueten alſam ein vrecher vül an einem zoume (2, 80); it is folly to race an untamed young horse (3, 378). When a horse is grown it is not easy to make him shy, wie ſere ein übermündik ros ze ſchiuhen iſt (3, 437); but when a horse is frightened he is good for nothing (3, 147). A horse will run away (3, 379). Old horses should be put into the herd and left there (MF 20). It is proper by nature that a horse should neigh, negen (3, 119). Of a dance we read, tanz was noch belder, wan rosloufes wit (3, 288). The following seems to indicate that the white horse, ſchimel, was not as highly regarded as others: wa man den ſchimel wiget baz und ouch den valken krenzet, da vint der han den edelen ſtein, den er vil lihte fürnet (3, 136). Altogether 44 references to the horse.

If we include mul with the attribute ſtaetik (3, 27), the donkey, der eſel, has one more reference than the horse. He is another of the less admired animals, though he infuses a certain respect also; thus one poet reminds us of a good quality: ſwie man den eſel hat unwert, ſwa man ie ſines dienſtes gert', daz er in nie verſeite (2, 259). But hè is traege (MF 20; 1, 368); his ears are too big, man erkent den eſel bi den oren (2, 186; cf. eſels oren 3, 8; 3, 305; 2, 202); his voice is not good, den eſel meldet ſiniu ſtimme (2, 384), des eſels luten (3, 119), eſel luejende (2, 332); and he is generally stupid, whence it comes that his name is used to apply to undesirable people, du ſolt ein grozer eſel ſin (3, 260), five further examples. He is used as a beast of burden (3, 352). He likes to wallow in the grass (2, 249).

He is a mild beast: ſwer mit dem eſele löuwen jaget uf breitem gevilde, ja verzihe ich mich des teiles an der hut, oder er (the lion) wart nie wilde (3, 468t). This is the point of the story of the ass in the lion's skin, which we meet twice (3, 8 and 2, 388).

And it is certainly intended as a humorous touch to call the eſel of topsy-turvy land wilde (2, 245). But one poet thinks this mildness is partly fortuitous: unt daz der eſel hete horn, die liute er nider ſtieze (2, 259).

As the dog quarreled with the swine as to which were more chaste, and the badger with the fox, as to which were more simple, so the ass with the ox, as to which is more courtly, another sample of medieval humor (3, 28). Note finally franken eſelin (3, 352), eſelbaeren herren (3, 8), and eſelmaere (3, 8).

For cattle we have 52 references, under the following words: ve (2, 288), rint (food 3, 85; fig. 2, 369; 3, 21; 3, 116), ohſe (food 3, 310), ſtier (3, 191; food 3, 310), kalb, plu. kelber (8, incl. food 3, 310; fig. 3 times), and kuo, plu. kueje (5). Of these the most general word is rint; thus we have rinder biſen (graze) (3, 30), rint ane horn (something unusual) (2, 240), but cf. ohſen horn (3, 154), guoten rinder (3, 12). So also the comparison: der boeſe ſol leben als ein rint (3, 89), the force of which is not clear. And in the strife between ass and ox (see ass) the word rint, as the generic term, is used.

We have two words expressive of sounds made by cattle, kelber brellen (3, 306), an expressive word, der kueje luejen (2, 384), den ohſen luen zimt (3, 119). Ein wilder ſtier iſt ſchiele (savage) (3, 191). The ox's horn daz puzet (butzet?) (3, 154). The calf has a broad forehead: daz tier daz treit eins kalbes ſtirne breit (2, 246). The calf is a clumsy, stupid animal: wie biſtu ein kalp (3, 297). Ohſen need a goad, gart (3, 117). Cows have to be milked (2, 286). Calves twice have the attribute veiſte (3, 310 food), ich ſlueg' in uf, als eine veiſten kalben (3, 199). Cattle need to be fenced in when grazing: kuo ſunder hagen gen ſumer niht wol getuon kunde (2, 259).

To the wolf we find 63 references, eight of which are figurative. The wolf is the savage animal *par excellence,* the animal of unprovoked and unceasing fury. Hence wilder wolf iſt ungezamt (2, 32); and in general he is wilde (3) and ſtark (2, 245). His teeth wolveszan (zende) (2, 120; 2, 139; 3, 468h) are exposed, grinent (3, 468h), and wolves zuk . . . kumt nieman ze guote (2, 248), for nach roube er ſtrebet (2, 384). Cf. wolf, der verwueſten wolt' ein lant (3, 281) and wolves ſite (3, 96). This savage

quality entitles him to be compared to a cruel master, argen herrn (3, 96), and we are warned not to emulate him (ib.). He even attacks men when they are off their guard: der flichet in dem walde nach dem man, ist, daz er struchet alb er vellet, zehant do wirb dem wolve gach, daz er uf im gelige (2, 234); and his bite is fatal: wolves biz wirt selten heil (3, 363). But this is merely according to his nature: wolf tuot nach sinem künne (3, 86), and wolf remains wolf (MF 27; 3, 468s). There is then a deep-going error in letting wolves in virtuous garments herd sheep (2, 227), and he who invites the wolf to his house may thank himself for the damage wrought (MF 23). There is indeed no greater contrast than wolf and sheep: innen wolf unb uzen schaf (3, 468r; cf. Wa 33, 30); and the wolf's especial penchant is the sheep: stuenb' an wolven gar die kür, vil schafe man bar an verlür (2, 259), also guot, alsam der wolf bi schafen in dem nebele (2, 206), cf. alsam der wolf tuot gegen dem schafe (3, 103), wolf bi jungen schafen (3, 23). When caught killing sheep however he is hanged: do begienc er in der stige daz man in des morgens hienc (MF 27). (For another case of hanging see p. 105.)

That his savage nature shows itself through life, seems to be the implication of the following: als der wolf ins alter kumt, so reizet in diu kra (3, 255). But savage as he is, he has to yield to the lion: daz si sich muezen gelimpfen, als ein wolf der vor dem löuwen stat (1, 7); unless he can use craft (3, 149). His color is gray, graewe (MF 27). He is sometimes caught in traps by means of bait, reizel (3, 281).

One curious superstition is connected with the wolf: sin kint diu blibent vruhtelos, der wile ir muoter lebet (2, 384); and equally quaint is the following; natern er treit, swen er niunjaerik ist (ib.).

It is interesting to find quite a different view of the wolf in the *Volkslied* (see Uhland, *Abh.* 54 seqq.). Here he appears not so much as the savage, destructive, wanton animal we have seen, but as a hardly used and misunderstood beast, of evil ways to be sure, but driven into them by the hard-heartedness of man. Thus the wolf develops a certain humorous character, which is emphasized on the one hand by his adventures with the fox, or with the cock or goose that escapes him by a ruse, on the other hand by accounts of the pride

he takes in his singing. There are several recorded versions of the wolf's complaint, in which he recounts his hardships and trials at considerable length. For a translation of such a lament, see p. 19. Note further one case in which there appears to be a reference to this unhappy life of the wolf; the poet has been inveighing against the people who would do away with all joy, and remarks: ſo mueſe man ſam die wolve ſich gehan (1, 15).

As the eagle is the monarch of the air, so the lion of the desert is the prince of all beasts (men knew little about the elephant until long after this idea had taken firm root). His noble head with its great mane, his powerful spring and mighty roar, combine to make him truly a kingly object; and as the eagle has been the token of empire, so the lion has been the symbol of power. And in this sense he appears linked with the eagle in the passage once quoted from Walther: zwei keiſers ellen, des aren tugent, des lewen kraft (Wa 12, 24).

As with most of the non-indigenous creatures, his name appears in various forms: löuwe, löu, lewe; feminine löuwin (2, 379; 3, 173). I find in all 68 references to the lion, five of which are figurative.

The lion is felt to be a noble animal, edel (2, 4). He is large (3, 392) and wilde (3, 277); his spring is notable (3, 8); he is strong: des lewen kraft (Wa 12, 25), ſterke in löuwen ſich ie bark (1, 205); his roar is mighty: ſchriet ſo, daz walt unt erde erkrachen (3, 173), cf. löuwen ruof (3, 5) and löuwen limmen (3, 119); and he is of undaunted spirit als ein löuwe gemuot (3, 5), löuwen herz (2, 195), in löwen wiſe (3, 340), löuwen muot (6). Taken all together, he is the king of beasts: waer' ich an küniges ſtat ob andern tieren, alſe der löuwe mit der kron' (2, 205); and löuwen pris is the highest (3, 8).

We find mentioned, of the parts of his body: löuwen munt (3, 181); löuwen houpt (2, 246 fig.), löuwen kla (2, 78 fig.), the latter standing for lion practically. The lion's skin on himself is an accompaniment of his doughty spirit, but it can lend none of the lion's nature to the poor ass that puts it on: (3, 8; 2, 388). The lashing of the lion's tail is a sign of wrath in him: ſins zagels ſwanc in zornes twinget (2, 379). It would not be advisable to yoke the lion: ſwer leit dem löun ein joch,

ob im ſin hant da niht erlamt, ſo mag er doch wol ſprechen, och! (2, 251).

We have already read of his mighty voice. This doubtless gave the initial impulse to the formation of another amazing legend, similar to those we found centering about the ostrich, pelican, and eagle. Die löuwin tot ir kint gebirt, von ires mannes ſtimme ir ieslich lebendik wirt (3, 173). To this legend reference is made again and again. In contrast to the whelps, welf (3, 393; 2, 251; 2, 310; 3, 398), the parent is called der alte löuwe (2, 340), and his roar is called diu ſtimme, die der alte löuwe luot' (ib.), kwikkendiger gelf (3, 393); der löuwe ruoft (3, 468aa), der löu ſin welf erſchriet (3, 398), wekket ſiniu kint (3, 5), are further expressions for the same idea. This legend surpasses the wildest efforts of the "nature-fakers".

One wonders whether it be possible that lions were brought to Germany in these days. Else why should Neithart say: als ein löu an einer keten gant ſi an dem tanze treten (3, 258)? The same poet says in another place: ſi gevarten alle wilden löuwen wol gelich (3, 277).

Among the animals there is none which stands out ahead of all the others as does the nightingale among the birds, or the rose among the flowers. Here it is the hound which has the greatest frequency, but he has only 91 references as compared with 68 for the lion. It is however not unfitting that the dog should take first place. Almost as edel as the horse, and with closer bonds of friendship uniting him with man, the use of the dog in comparisons etc. was a very natural one.

Of course there is another side too. He is regarded as particularly shameless in his sex-relations, cf. the argument between the dog and the swine, as to which were more chaste. And there are certain low qualities about him, which render his name a fit epithet for Satan, who is frequently called der hellehunt.

We find several kinds of dog mentioned. The general word is hunt, which has the majority of the references. Then there is the greyhound, winde (11); the hovewart (watch-dog) (4), leithunt (bloodhound) (5), bratte (hunting-dog) (2), ruede (hunting-hound) (2), ſchafehunt (3, 17). There are four figurative uses of hunt, one of leithunt.

Attributes of the dog are many, nearly always however conditioned, so that it will be necessary to give the references in each case. Sie ſint ſo milte, ſam ein grozer ſtarker ſchafehunt (3, 17); valſcher hunt (3, 57), cf. 3, 20; wol jagende hunde (3, 119); tobenden hunt (3, 27); wilden hunden (3, 245); unmaere hunde (MF 20); ſtumpfen hovewart (2, 205); naſewiſe hunt (brakke) (2, 333; 3, 107); vreidik (3, 106); gitik an dem ſlunde (ib.); im die zene giftik ſint an dem bizze (3, 107); raeze (MF 28); boeſe (MF 28); hübeſch (2, 332); ſlehtem winde (3, 20); vuler hunt (3, 41); getriuwe ſinem herrn (3, 107).

There are several words for the dog's cry: bellen (2, 207; 2, 332; 3, 119), erbal (2, 97), limmen (3, 225), grinen (MF 28), hiulen (3, 303). It is the baying of the hound which explains his being husgeraete (2, 207). He is a good watch by night (3, 107). The brakke ſpürt daz wilt (2, 333). But ein vuler hunt ſtinket (3, 41); der bizet, der im niht entuot (MF 102); mir zagelweihet vriuntlichen der mich doch gerne bize (3, 57); den muoz ich ſtreichen, daz er ſiner bosheit mich erlaze (ib.); and it is bad policy to stroke a strange dog (3, 379). Worthless dogs should be thrown to the bears (MF 20). Then as now dogs were employed as pilots by the blind, dem ſin pfat muoz vinden ein ſtab, ein kint oder ein hunt (3, 131). And the following, from the story of the dog and donkey, is surely a pretty picture: ein hübeſcher hunt der ſpilte gegen ſinen herren ſchone, wan er ſprang uf in unde bal in ſuezer ſtimme done; des wart er ze lone von im geſtreichet ſa ze ſtunt (2, 332).

A number of unclassified ideas follow. The boar is wild and strong, but enough dogs can pull him down (3, 129). The hound can pull, zerren wie ein ruede (3, 155). Greyhounds go like the wind: geliche loufende winde jagent mich des luftes winde (3, 468q). The watch-dog cannot stand before the greyhound: ein hovewart muoz vor ſlehtem winde erzagen (3, 20). The dog must not eat before the chase (1, 375). If the bloodhound, leading the pack, strikes a wrong scent, he is punished for it (2, 4). The hound that fears the lambs is not likely to do much harm to the boar (3, 147). Two dogs fought over a bone (MF 28). The following refers to a custom whose significance is not clear: er get wol verſigelt, reht' als im ſi angebunden ein ſwines blaſe, als man den wilden hunden tuot (3, 245).

The dead carcass of an animal is as (2, 5; 3, 403); which is unrein and ſtinket (3, 61). Note also boeſte vleiſch (2, 194).

Chapter XII. Other Creatures.

This chapter includes all the little animals that creep or hop on the ground, or that fly through the air, and the creatures that live principally at least in the water. They will be taken up in this order; but as before there are some imaginary and fabulous animals, which may be discussed here regardless of their field of life.

There is a clever worm Aſpis, which avoids capture by stopping up its ears (see the snake for a similar legend): Aſpis ein wurm geheizen iſt, der zuo der erden ſtrecket ein ore, und in daz ander ſtecket ſines zagels ort, durch daz er kein wiſpelwort verneme, ſo man in vahen wil (2, 325). Then there is an animal ezidemon (or dezidemon), which is gar ſunder galle (2, 9), and whose skin tied about one git dem hirne kraft (2, 16). The salamander is an animal which dwells in the fire: ſalamander in viure ſtrebet (3, 95), ſuezer den dem ſalamander viures wage (3, 393), ich ſunge . . . wie ſich des ſalamanders vel in heizem viure ſtrahte unt ſmüge (2, 252). It is then a humorous touch in topsy-turvy land to find this animal familiar with the waters: dem waren diu wazzer kunt (2, 245). Merwunder (merman or mermaid) is once mentioned in a poem attributed to Walther (Wa 38, 2). Whether or not Gamalion (also Camalion) is to be regarded as a purely fictitious animal is not quite certain. It has fabulous qualities: camalion der lüfte lebet (3, 95); but its name sounds like chameleon, and the following quality reminds us of that animal: ſwaz varwe ez ſiht, gel oder rot, gruene oder bla, wiz oder ſwarz, it can assume the color if it so wishes (3, 106).

We may also include here der trakke or trache (6 references, one fig.), of which we learn that it has a viuriu kel (2, 252), and that it cannot live near the panther: der trakke vliuhet daz pantier, der von ſinem ſmakke ſin leben niht gevriſten kan (2, 333). And the crocodile, der kokodrille or kokedrille, or cocatrille (6 references),

is here a purely fabulous animal. It is herte (2, 333), and of terrible anger (2, 252), so that vermöhte kokedrille sinen zorn, nieman ez leben liez (2, 259).

Another animal which is partly fabulous and partly real is der unk, which appears as gruen and as a frog-eater (3, 153); on the other hand its ashes have strange powers: von kupfer scheidet man daz golt mit eines unkes eschen (2, 333). One further reference 2, 311. A similar animal is the basilisk: des basiliskes erge (3, 387).

Coming now to the creatures that go on the ground, we find wurm in the majority, with 31 references, one of which is figurative; note the collective gewürme (Wa 8, 36; 2, 333), further the forms wurmin (3, 421) and würmelin (2, 250). Attributes are kleiniu (2, 250), unreinen würme (2, 258), cf. unreinen münden (2, 333), wilde (2, 267). The silk-worm, wurm der siden (3, 431), wraps itself up, daz wurmin sich bewindet (3, 431). Worms make holes, würme die machent durhel hol (3, 129). They eat human and other flesh: den würmen er ein spise wirt (3, 13), sich an im mesten kleiniu würmelin (2, 250), cf. 3, 179. And of a special wurm we read: ez wont ein wurm in einem hol . . . er ist snabelraezer, danne ein vipernater muge sin. sin swanz ist gelüppes (poison) vol . . . wilent in daz wazzer ist sin gir (2, 250). The fact that this creature has poison in his tail makes it seem likely that some sort of serpent is meant.

A worm which lives on flesh or fruit is maden (4). It is called boeser, with the further information, der in ein obz kumt, tuot dem obz schaden (3, 149). As eater of flesh it appears 2, 194, also in: dem miste Job ze teile wart, in riuwen azen in die maden (1, 372), as an eater of wood 2, 331.

Another crawling creature is der snekke or snegge, appearing in both accounts of topsy-turvy land (2, 206 and 245), and as traege snegge, which slichet (2, 388).

A creature both hated and feared is der slange (27), one of the regular appellations of the devil, from the serpent of Paradise. Varieties are ider slange or eiterslange (2, 333 and 3, 81), vipernater (3), and the single forms vipper (2, 252), and nater (3).

Attributes of the snake are groz (3, 9), snabelraeze (2, 250), listik (3, 27), nateren und würmen ungedigen (3, 402). It is feared

for its bite, viper natern biz (1, 8), and its poison, nattern gift (1, 5), which however is believed to reside in its tail, ſlangen zagel, der bitters eiters iſt ſo vol (2, 174), me vergift, dan nateren zagel (2, 210), cf. nateren zagel and ſlangen zagel (2, 367; 3, 75). Slangengift and eiterklus are used as strong terms of obloquy (2, 206). Note also eitergallen (2, 214). Probably the red forked tongue of the snake gives rise to the idea that its mouth is hot, hizze von der ſlangen munde (3, 468h).

The change of the snake's skin attracts attention, and we have one full account of the operation: der ſlange mit ſpaehen liſten kan ſich wider jungen, durch einen riz eines ſteines get er, ſeht, in ſprungen, dar fliuft er durch unt lazet da die alten hut (3, 98); cf. also der ſlange jungert ſinen balk (2, 230). In two places occurs the idea that the smake in its passage leaves no trail behind it: ſlangen vart (2, 230); it is a clever man who boasts that he can trace the snake's course (3, 118).

Like the wurm Aſpis, the snake stops his ears so as to avoid being captured: alſo der ſlange, ſo der erſt vernimt daz blat (charmer's whistle), ein ore leget er uf einen ſtein, daz ander er verſchupfet hat mit dem zagele an der ſtat (3, 75).

The following reference: ich ſunge . . wie die vipper wirt geborn (2, 252) evidently refers to some especial superstition, which is however not recorded here.

The idea of the essential ingratitude of the snake's nature is strongly bedded in this literature. Note ſlange in dem buoſem (3, 23), and more elaborately 3, 9 and 3, 383; in both the latter cases a kind-hearted man warms a half-frozen snake, only to be bitten for his pains.

There is a long account of the hostilities between the snake and the pelican 3, 101.

The ant has at this early date its well-deserved reputation for energy and thrift: merket an, die kleine ameiz, ſo ſi den winter vor ir weiz, ſi ſamet in des ſumers ernde kündeklîche ir ſpiſe (2, 236). Cf. Wa 13, 26.

The spider occurs five times. In one place it has a terrible fire of adjectives directed against it: ſo unreine, noch ſo ark wart nie kein ſpinne, ſo giftig, ſo valſch, ſo unnüzze (3, 86). In other cases the comments are more neutral. The spider's web is noted: diu ſpinne kan weben (2, 388); cf. iren nat (3, 108). It

must have a remarkable sense of touch: diu ſpinne kleine grifet unde balde (2, 207). And here is a curious theory: diu ſpinne von der lufte wirt, da von ſi ir webe in die luft mak heften mit liſten, ſi intirmet ſich dur kleinen roup (3, 108).

Small as a mite is a trite saying in English, so that one forgets that a mite is an animal at all. Here also we find kleine als iſt ein milwe (2, 236); also the information: daz har diu milwe kan wol zerkiun, darinne er vermuret lit, als ein made, in einer ſchiun (2, 331). Similarly: du ſpelteſt, als ein milwe, ein har (2, 241), in which a metaphorical meaning seems to be contained also. Its small size finds expression: ſo wirt din kraft, din hohiu maht, ein milwe ez übertruege (2, 344).

One mention is made of the wibel (grain-worm), which is often found in dried beans: (bone) iſt vor und nach der none ful und iſt der wibel vol wan erſte in der niuwe (Wa 17, 28).

Next we come to those animals that hop along the ground. Even by the ignorant of our own day, toads are disliked and even feared. This innocent animal had a similar reputation among the MHG poets, who even make him an eater of flesh: kroten, würme ezzen von dem beine hut unde vleiſch (!) (3, 42). It appears as a loathsome animal 3, 41 and 3, 91. Further references 2, 245 and 3, 367.

That höuweſchrekken ſpringen in dem gras (3, 289) is all the definite information this insect affords. Its position in topsy-turvy land, however, (2, 206), suggests its tiny size and insignificance.

One mention is made of the tree-frog or hyla, der loubvroſch, with the information that des loubvroſches ſchre kumt nieman ze guote (2, 248).

For the cricket we have grillen (2, 239; Wa 13, 26) and heime (2, 206). The former ſchrient and ſingen. The latter appears in topsy-turvy land as a tiny animal.

Coming now to those creatures which fly, we take first that zoölogical anomaly, the bat, diu vledermus (5). That our poets recognized this anomaly is apparent from the following: diu vledermus dunket ein vogel, ſwen ſi vliuget (2, 384); cf. also vederloſiu vledermus (2, 213). Its love for the darkness, but the attraction of a light for it, are exhibited in the following passages: einer vleder miuſe wol ich den gelichen kan, diu des nahtes vliuget an

ein glanzez ſchwert, unt ſnidet dran ze tode ſich (2, 324); er buwet, als ein vledermus, der ſchanden vinſterniſſe, diu nahtes vliuget vil gewiſſe da man hat geleit ein vulen grozen ronen breit, den ſi vür liehten glanz erſiht (2, 325); unſer ſin nach gotes kunſt ſich richte ſam gegen des liehten ſunnen ſchin der vledermiuſe geſihte (3, 414).

Words all meaning about the same are vliege (3), breme (4), and mükke or mügge (or either form without umlaut) (13). They refer to little flying insects with or without the power of biting. In general however mükken (mosquito) and bremen (gadfly) do bite; cf. der müggen ſwil (swelling) (3, 154) and der müggen mark (2, 248); further ſo mak doch niht den arn vertriben ein mügge (2, 218). And the same is implied in the following: ez wahſent an' der liute dank müggen unt bremen (2, 248). These insects are small, kleinez müggelin (2, 217), and einer mükken vuoz is almost the smallest imaginable quantity (3, 90). They shoot about quickly, unbeſchiezen als die bremen (3, 293), cf. gevueger danne ein müggelin (2, 217). They buzz in flying, müggen ſuſent (2, 239).

We are probably not to take the poet literally when he says: die mükken habent künik under inne (3, 104). This sounds very much like a reminiscence of Walther's famous passage, where he says: ſo we dir, tiutſchiu zunge, wie ſtet din ordenunge, daz nu diu mugge ir künec hat, und daz din ere alſo zergat! (Wa 9, 8). But from the context it is evident that Walther was not thinking specially of flies, but rather of the general law and order which prevails throughout the universe, from the highest creatures to the lowest.

Quite unclear is des bremen ſmalz (2, 248), except that it is evidently something unpleasant.

Concerning the moth there is one passage in the MF: ir ſchoene lip han ich da vür erkennet, er tuot mir als der fiurſtelin daz liht; diu fliuget dran, unz ſi ſich gar verbrennet (MF 82).

Bees attract considerable attention. They gather sweetness from the flowers: wie diu bin ir ſueze uz den bluomen ziehen kan (2, 55); and carry home wax and honey: diu bie treit wahs unt honik ze huſe (3, 431); for which reason the bee is called honik-trage: der bluete honikſaffik nage ſueze der honiktrage (3, 393). The home is kar, and when their queen is in the hive, they like to go to it: alſam die bien zuo den karn mit vröuden vallent, ob ir rehte wiſel drinne ſi (2, 5). The queen is met with elsewhere

also: einen vürſten hant die bien, ſwar der vert, ſi volgent nach (1, 202); die mülken habent künit under inne, die beien einen wiſel, dem ſie volgen (3, 104). The bumble-bee's noise is characterized: hummel ſnurrent (3, 225). Oddly enough, there is no mention of the bee's bite.

Finally we come to the water creatures, taking first the amphibians. Of greatest frequency is the frog, der vroſch, who attracts attention solely by his croaking. Note vröſche ſchrien (2, 384), des vroſches ſunt (3, 153); and more elaborately, vröſche in eime ſe, den ir ſchrien alſo wol behaget, daz diu nahtegal da von verzaget, ſo ſi gerne ſunge me (Wa 65, 21). In all eight references.

Two other amphibians occur, krebze (2, 206; 2, 241; Wa 76, 9), and ſchorpe (turtle) (3, 16), about which there is quite a tale concerning an ape, which it was to carry over the water.

The creatures which dwell in the water are viſche (37, including five uses as food, one fig.). Attributes are groze (2, 214; 3, 364 fig.), kleine (2, 209), wilde (1, 202), vriſch (3, 310 food). Their swimming is vliezen (Wa 8, 29; 3, 118). The fish struggles in the net: der viſch in dem bere nie genam ſo manigen wank (1, 202. Half man, half fish is neither (2, 201). It should touch a responsive chord in many a man's breast when he reads the fisher's complaint: ich han in grozen wazzern vil geviſchet unt han der grozen viſche niht erwiſchet (2, 214). After three days the fish no longer tastes good: asmetfit wirt in drien tagen der viſch (3, 100).

The only fish of which we read anything definite is the eel: dem man wint uz der hant reht als ein al (Wa 30, 24); du wilt gelichen einem ale, du windes dich durch mine hant unt vers von mir dahin (3, 105).

Whether or not der hornig is a fish, is not quite certain; it is perhaps probable in view of the fact that the lady requires the lover to feed it with fire (2, 385). If it is a fish, it is probably the gar.

Other fish, only in the sense of food, are karpfen breite (3, 310), hehten (ib.) and huſen (sturgeon) (ib.).

Chapter XIII. Joy, Love, and Women.

In this chapter are gathered together certain aspects of our subject which may well be grouped together, and which

are concerned not so much with the phenomena of nature actually observed, as with the applications of them. As these poems are in large number love-poems, and are at the same time constantly brought into connection with some phase of nature, it is not surprising to find the poets taking pains to establish connections of one kind or another between the two. Now, nature is in general to them a source of joy, — or sorrow, as the case may be; and their love is in general a source of sorrow, — sometimes of joy. It is then a natural step to characterize their joy and sorrow respectively, by reversing the moods which the season or special phenomena customarily inspire in them. It is these and similar statements which I propose to examine first in this chapter, with full numerical details. This summation is not merely interesting, but also valuable; for while there is some conventionality in the often repeated statements, still numbers of sporadic passages indicate pretty clearly many things in which the poets of that day actually did take pleasure. The list as presented here is not to be regarded as exhaustive by any means, merely an indication of principles and general ideas. First we list those phenomena which were regarded as in themselves pleasing.

Counting spring and summer as one season, which does no violence to truth in this literature, we find this season called a joyful one no less than 248 times; nor does this include those other phenomena which are more or less intimately connected with the season of the year. In one case (2, 261), the autumn is called a time of joy; and in two passages the departure of winter is hailed with satisfaction. Joy is found in the dawn, the morning, the day, the sunshine, and long summer days; each in one instance only.

In 31 cases the song of birds is mentioned as pleasurable, 6 of these referring specifically to the nightingale. Twice the rain is found pleasing, specially rain in the spring.

All other cases are connected with the vegetable kingdom. Nature as a whole, pleasing the eye (der ougen wunne, Wa XVII, 5), and sometimes the ear too (2, 316), occurs 10 times. Then we find flowers, 14; roses, 2; walking among roses (1, 205); violets, 2; leaves and grass, 6; the forest, 2; the (flowering?) field, 2; (bright) colors, 1; and flourishing plant, 1.

Then let us look at the other side, and see what is normally regarded as causing sorrow or sadness. First comes winter, with 85 references; cold winter days, 1; hail in August, 1; bare trees, 1; the departure of summer, 3; the cessation of the birdsong, 1; the sorrow of the birds, 1; autumn, 2; snow, 1; frost in May, 1; high winds, 2; thunderstorm, 1; thunder-peal, 1.

Now comes the lover with his joy and sorrow and turns everything topsy turvy. Nature is unavailing to check his sorrow, 12; so is the spring, 34; the birdsong, 2; flowers and grass, 4; and bright days, 1. He has no joy of nature, 8; nor of the spring, 37; nor of the birdsong, 1; nor of sun and moon, 1; nor of flowers, 1. In fact, he sorrows in the spring, 4; love-pangs turn summer into winter, 1; and the birdsong is oppressive to him, 1; while the winter is doubly grievous, 1. Wrapped up in his own grief, he refuses to lament the green field, the flowers, 4, the birdsong, or nature in general. On the other hand, the happy lover, who is however not so numerous as his unfortunate brother, finds winter quite uninteresting, 6; or at most finds no sorrow in it, 24; summer is no loss to him, 1; nor is he conscious of the difference of seasons at all, 1.

Further light is thrown on the question of what pleased these poets by the efforts which they make to give their lady-loves the highest praise possible. This they frequently achieve by rating the said ladies above well-known and beloved phenomena in nature. It is worth our while to consider these cases also in this connection.

May is surpassed by the lady, 4; ladies, 5; the lady's beauty, 2; her kindness, 1; her praise, 1; her consolation, 1; by love, 1; (by the emperor's coming, 1). Her smile surpasses May and flowers; love surpasses May and birdsong. She is better than the summer, 2; better than a sunny day, 1; as good as a summer day, 1. Her greeting is better than the dew in the meadows, 1.

The sun is equalled or surpassed by the lady, 11; ladies, 2; a prince (2, 8); the lady's eyes, 1; her mouth, 1; and its light is equalled by her glory, 3. She surpasses the sun and the moon, 2; the sun and roses, 1; the sun and nature, 1.

Nature, the sum total of vegetable growth, is surpassed by the lady, 3; her face, 1; her favor, 1; women generally, 4; and by words (1, 23). Flowers are surpassed by the lady, 9; her favor, 2; ladies, 14; love, 3; minneſpiel, 2; a night of love, 1; kisses, 1; love's longing, 1; shooting, 1; and both women and love heal love-sickness better than do flowers, 2. The lady is better than (dewy) roses, 9; so is her mouth, 2; her cheek, 1; roses are her best garment, 1; ladies in general are better than roses. The lady also surpasses the lily, 1; roses and lilies combined, 1; roses in the meadows, 1; violets, 1; flowers and birdsong, 1. The latter are not so good as ladies, 2; love's pain, 1. Summer and flowers are replaced by love, 1. Love is also superior to dewy clover; and the lady's yellow hair is fairer than the green of the fields (2, 337). Better than the birdsong are the lady, 3; ladies, 1; love, 3; and the lady's greeting, 1.

On the other hand, love's sorrow eclipses that of winter, 13; and one poet finds that it is always winter with him.

Comparatively few are the cases in which the love principle is referred to the season of the year, as in our own:

"In the spring a young man's fancy
Lightly turns to thoughts of love."

Yet they do occur, and some of them are quite clear. Spring stirs up an old love to new freshness: ſumer niuwet minne (2, 392); davon muoz min herze ringen nach der lieben vrouwen min (1, 72). The bright days and the flowers remind him of the loved one: ſo manent mich diu liehten tage miner alten ſenden klage (1, 89); bluomen manent mich der gedanke die ich zeiner vrouwen han (MF 34).

But those who have not loved are impelled to it by the influence of the season: meie gebiutet zweien (3, 468o), zweie ſich jung und alt (2, 317), ſo ſiht man ſich ſchone zweien . . daz iſt reht, diu zit wil ſo (2, 46). The world of nature sets the example: ſich zweien ſwaz geht, vliuzet oder ſwebet (2, 266, cf. 1, 133 and 3, 224).

And love flourishes especially in the spring: minne zwein gelieben git ſuezen wunneklichen rat, ſo der walt gezieret lit (2, 317); minne diu ſinne vröuwet, ſo diu heide wit ſchone lit . . . danne wibes minne vröude birt (2, 321); ſwa nu liep bi liebe gat, den git meien ſuezen rat (1, 25); ſwer verholne trage herzeliebe gegen der vrouwe ſin, der vröuwe ſich unt habe dank (1, 300).

A few examples bring love into connection with winter; but this is minne in the less exalted sense. Winter is made pleasant by its long nights: winter iſt lieb dur daz diu naht iſt lanc (2, 281); hat der winter kurzen dac, ſo hat er die langen naht (Wa 115, 4). A similar idea lies back of the following: minne kürzet den winter lanc ane vogelſanc (MF 216). All seasons fade out of sight during the transports of love: mich dunket winter unde ſne ſchoene bluomen unde kle, ſwenne ich in umbevangen han (MF 6).

It would seem that one case of suicide through love is here recorded; it could have no place here but for the manner of its execution: Guraze, der in des ſewes ünden ertrank, davon, daz er ane maze minnet' eine vrouwen (1, 83.)

Chapter XIV. Religious Concepts.

The title means of course such concepts as are directly connected with natural phenomena. These are of two kinds. We have ideas concerning the relation of God to nature and the earth; and we have phrases symbolizing under the guise of things in nature truths and ideas concerning God, Christ, the Virgin, and so on. Theses phrases for the most part take the form of adulatory address, which rapidly becomes very wearisome, and which reaches the extreme of tastelessness and absurdity. Thus taking an example or two at random, Mary is called Gotes paradiſe, da gepflanzet wart diu ſpiſe; rehter kiuſche ein liehter tak; roſe ane dorn; ganzer tugende ein durliuhtiger ſunnenſchin; ſunnenglaſt; morgenrot; cederboum; roſental; violvelt; and so on *ad nauseam*. Of the 306 cases which I shall not quote, more than five—sixths refer to the Virgin, and the great majority of them are on this order.

I shall however cite a number of passages which contain allusions either not found among my other material, or of rare occurrence. The dove plays a role here more like what we half expect: Mary is ane gallen glich der turteltuben (3, 430), tube ſonder gallen (Wa 19, 13). She is honey: du honeges vluz (2, 361), du ein honikſein (2, 267); and is comparable to the bees: dich be-

zeichent wol diu bie: diu treit wahs unt honik ze huse. got wart mensch in diner kluse (3, 431). She is a rolling flood: wallendiu vluot (3, 454); and a thunder-clap, wolkenduz (2, 361); a lode-star: mersterne (3, 429); and a lieht auror' (2, 360). She is a lily-leaf, giljenblat (2, 266), and a lily-stem, liljenstengel (3, 370); and a pure meadow-saffron, reine zitelose (3, 407). She is turf strewn with violets, ein violiner zesper (3, 158); an almond-branch in bloom, bluendez mandelris (2, 248), and a sweet almond-kernel, suezer mandelkerne (3, 342). She is a rod of Jesse, edeliu gerte von Jesse (2, 360); a muscat nuz (2, 360); an olive branch, olboum ast (2, 360); fairer than the cypress tree: den cipresse ich vürschoenet han (2, 340).

Some of the passages belonging to the first group are of great interest. First we have two or three relating to the nature of God. He was before all things: do niht enwas kein krut, kein gras, do was Got (3, 99). Water, ice, and snow are utilized in an attempt to explain the mystery of the Trinity: is, wazzer, sne, . . die drei sint wan ein, die namen muoz man nemen doch besunder; sam sprechet: Got ist gedriet in drin namen, unde ist niht wan ein Got (3, 103). He knows everything: wurze des waldes und erze des goldes und elliu apgründe diu sint dir, herre, künde. diu stent in diner hende (MF 30); sich vor ime verbirget niht, so kleine, als ist ein milwe (2, 236).

The transition from knowledge to power is not an abrupt one; and the last quoted passage proceeds: die blitzen unt die donreslege, sind mit gewalt in siner pflege, der regenboge, der winde sus, diu heiter, daz gehilwe, sin sin kan alle sterne zeln, ir namen, ir louf und al ir maht, ir schin und alle ir zeichen (2, 236). His power moves the heavens: sin kraft weget unt wendet himel unt wolken (3, 97); he kindles the day: du liuhtest mit dem tage unt vinsterst mit der naht . . wie den tak du zierest mit der sunnen glast, und ouch die naht dins manen liht wol stat, du bernest himel mit den stern (2, 259); he kindles the sun: du kanst die sunnen enzünden (3, 93); and illumines what neither sun nor star can reach: du erliuhtest, daz nie sunnenschin noch stern erliuhten kunde (3, 269). He is the source of thunder and lightning and the like: von wem kumt blizzen, donre, tak unt naht, regen besunder? (3, 98); and he set the stars in their courses and gave the earth its form: der die sterne zirken kunde unt der erden gap daz runde (3, 167). On the other hand, he has power to stop

as well as to start: Got kan wol blizzen, dunren, winde sus ouch stillen (3, 97).

In close connection with these ideas is that of his constant maintenance of earthly phenomena. Sun and moon receive power from him: sunne unde man' muoz kraft enpfan von im z' allen ziten (3, 102); von dir enpfaet der liehte sunne (3, 86); he feeds all creatures: vogel unde tier ernert unt spiset (3, 95); he clothes forest and field: dank hab', der den wilden walt unt die heide wolgestalt mit gezierde dekket (2, 392). And more than that, he clothes mankind in beauty: swer den winter trurik was, der sehe an den meien, wie der heide und ouwe hat bekleidet, wie der kleiniu vogellin von ungemuete scheidet, der des meien kleider sneit, der hat schoen' und zühte vil an mins herzen trut geleit (2, 154).

In a true sense, therefore, all things are his: din ist diu naht, din ist der tak, din ist der sunne, die sternen sint dir gar bekant (2, 388). All things praise him: des lobent dich en widerstrit der sunne und ouch der mane . . dich lobt der Tremundane (1, 85); and love him: dich triutet aller sternenschin, der mane und ouch der sunne (2, 269); dich minnet erde, mer, viur, luft, winde (2, 269); and serve man at his behest: dir dienet gar der werlte maht, des hohsten kraft und al diu himelwunne, swaz bringen mak tag unde naht, die mane, sternen, zirkelbrehende sunne, viur, wazzer, luft, der erden rüge, swaz vliuget, vliuzet, wehset, oder swimmet, der winde sus, der wolken vlüge, blizzen, donren, swaz stat, oder klimmet, daz dient dir allez von im dar, darümbe in staete prise (3, 381).

Chapter XV. Figurative Expressions.

One of the most interesting chapters in the detailed study of any body of literature, more especially if that literature be poetical, is that which deals with its use of figures of speech. Some day a system will be devised by some ingenious investigator or critic which will enable us to assign relative ratings to all significant poets on the basis of their use of the figure. Next to great constructive ideas, the factor which most lends distinction to poetry, — and this applies of course in especial degree to lyrics, in whose compisition a broad scope of idea

has no place, — is just that happy use of words which the figure best exemplifies.

Under the restrictions of my title it is necessary to limit the present study to such figures as introduce nature in some way, thus making our investigation far from exhaustive as to the figure in general. At the same time, it may be said that illustrations from nature do actually make up a large proportion of the total, and that they also furnish some of the happiest examples here found.

Examples are classified under the sub-heads Personification, Metaphor and Simile. In the majority of instances, however, the metaphors which here occur are suppressed similes, and all such are treated together with them; a comparatively small number of real metaphors will be discussed separately.

Beginning with the examples of personification, it should be remarked at the outset that our poets are very lavish in their use of it, and that in many instances any thought of poetic beauty or effectiveness is as remote as possible from their minds. Thus, while the personification of beauty (ſchoene, 1, 337b) and of love (ibid.) is even attractive to us, and Unzuht, Unreht, Gewalt (2, 188) are at least not wholly unfamiliar, what shall we say to such monstrosities as Enruoch', Agez, Beſchaffen, Es muoſte ſin (2, 208 and 209)? These things have nothing to do with poetry: they are merely philosophizings in verse. Fortunately such examples are rare.

Much more promising and much more attractive is the personification of the seasons, which accounts for more than half of the examples. If we count Meie and Sumer as but one season, they are of most frequent occurrence; but otherwise Winter is far in the lead.

In the following pages no attempt will be made to exhaust the examples of the personification of the seasons, merely the most significant cases being recorded and to some extent classified; many cases in which the personification is not so clear or significant will be found in Chapter I.

With his raging winds and blustering ways winter naturally would suggest anger, violence, hatred, and such stormy passions. So we read: er iſt grimme und unbeſcheiden (1, 363), er wil komen zornekliehen (1, 335), uns git mit grimme ſin kunſt

blanke wat (1, 350), ſin ſtürmen, ſin ſlichen, ſin ungevuege dro (2, 50), winter vil manik herze hat erſchrekket (1, 152; cf. 3, 241), as if his angry ways inspired terror. In the same vein is the following: nu iſt der bluenden heide voget mit gewalt uf uns gezoget, hoert, wie er mit winde broget uf walt und in gevilde (1, 347). Strength is also a constant attribute: er iſt komen wider mit gewalde (2, 52; cf. 1, 353; 1, 24; and kraft 1, 56).

His activities are directed against all nature. He lays violent hands on flowers and grass: winter wil begrifen liehte bluomen unt den kle (1, 156), robs field and forest of their beauty: heide unde anger unt den walt haſtu gar beroubet maniger wunne (2, 392), grieves or even kills the birds: den tet der kalte winter vil ze leide (1, 61), ſi jehent, er habe gemachet tot vil vogeline in ſiner zit (1, 104), puts chains on everything: ſtark' in ſinen banden lak diu heide (3, 232), cf. also berg unt tal in allen landen ſint erloſt uz winters banden (1, 154), and demands toll in foliage and other growing things (3, 281). Toward Meie he is by no means friendly, and does him what harm he can, lays traps for him, (3, 226), and rumples up his clothes: der zervueret uns ie meien ſiniu wunnekliche kleider (1, 160); but his real rival is summer, whom he hates (3, 219 and 258), cf. ſumers unt winters vientſchaft (3, 254), and with whom he fights: vehten wil der winter kalt gegen dem lieben ſumer (3, 423), though not always successfully: winter muoz dem ſumer lazen ſinen ſtrit (2, 76), cf. 3, 230 and des winters nit (1, 345). Nor does his power always protect him: wie iſt nu din kraft worden gar unſigehaft, ſit der meie ſinen ſchaft hat uf dir verſtochen! (3, 195).

Like some powerful lord, he sends out advance agents, boten: winter hat vorboten uz geſendet, die hant vogel' ſuezen ſang erwendet, ſo velwent ſie dem ſumer ſin ſchoene var; der boten heizet einer ſuriu biſe, die lert mangen hiure ziterwiſe, dar nach wirt man ſnewes unt rifen ſchier gewar; ſo heizet einer twer, der truebt die tage klar (2, 292), ſeht, wie heide und ouch der walt valwent von den kalden rifen; ſolhe boten hat der winter vür geſant (1, 353). In another passage, he appears as a general of a victorious army: ſingen muoz ich aber von des winters krefte, ſuezen ſank der nahtegal wil er gar verdringen; bringen kan er leit mit ſiner meiſterſchefte. nement war, wie winder gegen uns ziehe, leider, kreftik iſt ſin ſchar! vliehe, winter hat daz mezzer bi dem hefte (1, 151).

To find winter addressed directly is a very common experience in this poetry; but often the remarks take a very personal turn, as: ich hazze iuch, winter (3, 251), ich bin dem winter gram (3, 232 and 247), winter, wis verwazen (3, 212), winter, var von hinnen (2, 121), and only slightly less peremptory: urloup hab' der winter (3, 202), der winter ſi gehoenet (3, 443); or the more elaborate apostrophe, we dir, winter ungehiure, we dir, daz du ſiſt verteilet: heide und ouwe iſt bluomen bar (1, 50). And all men feel like the poet: und hant des winters alle nit (1, 104). Yet he is perhaps amenable to reason, after all, and one poet endeavors to appeal to his better sense: winter, waz hat dir getan diu bluot vil minneklîche und der kleinen vogelin ſuezez ſingen? (1, 11). The following, too, is a delightful notion: der winter iſt ſo lange hie gelegen uf dem velde und in den wegen, willîclich gab er den ſegen, do er von hinnen ſchiet (3, 194). Despite his fury he can be terrified himself on occasion: ſwie der winter truot dem ſumer grozen nit, der hat in gewaltîclich erſchrekket (3, 219). Nor is he a stranger to a softer emotion: wol uf, ir ſtolzen meide, unt ſpringet uf der heide, dem winter al ze leide, sings Neithart (3, 214). And the field can also strike a vulnerable point: über diu oren er dem walde' ſin kleider brach; mengen tak ſtark' in ſinen banden lak diu heide: nu gruonet ſ' im ze leide (3, 232; cf. 3, 215).

In regard to summer and spring, we note here that while many ideas are used indistinguishably with both, the summer is in general less fruitful of really noteworthy poetic conceptions. A few examples show the interchange of the two words. Thus a passage dealing with that favorite idea, that the green foliage is the clothing of nature: Riche wat hat angeleit walt anger und diu heide breit, der ſumer gap diu ſelben kleit, abrelle maz, der meie sneit, waeher wat wart nie bereit. It is chiefly in view of this outward splendor, apparently, that summer is welcomed, a formal speech of welcome being rather frequent, cf. willkomen, ſumer (2, 392), similar cases occurring (2, 76 and 1, 133). It is worthy of note that while Her Meie is the regular form of address, Vrou Sumerzit (1, 133) never gives place to Her Sumer, although occasional reference is made by means of masculine pronouns. Usage is so consistent on this point as to permit no doubt of the poets' conscious practice. But frequently ſumer is addressed without mention or indication of gender.

Summer's chief glory is the flowers and the fresh green, and as snow and frost and ice were winter's boten and ſchar, so these beauties are summer's comrades: Nieman kan des ſumers wunnen wol zellen, ſchoen' ſint ſin geſellen, viol, roſen, bluomen, kle, boume, bluot, loup, gras unde gamandre (2, 292). But for the most part the idea of clothing prevails, whence it comes that summer is said to clothe nature: der ſumer mit gewalde hat bekleidet walt unde ouwe (1, 152), ſumer, nu wil din gewalt, walt, den anger unt die heide, beide, kleiden (1, 56); or the summer is said to clothe itself: nu hat ſich der ſumer mit gar manger hande kleide wol gezieret (1, 167). Clothing suggests tailoring, hence the summer is said to think out and to cut out clothes: nement war, wie gar was der meige vollenbraht, des wat zergat, die der ſumer hat erdaht, der ſneit ſin kleit beide, uf berge unde in den tal (1, 138), grueniu kleit unde weit ir (der heide) der liehte ſumer ſneit (2, 324). Another idea derived from that of clothing is tents: Sumer der hat ſin gezelt nu gerihtet über al uf die ouwe unde uf die ſine weide (2, 78).

The summer is believed to have control over the bird-song: ſo wil ich ſumer mich des nieten, der kleinen vogelin ſuezer vliz, daz der gegen ir ein ſwigen tuo (1, 10); and loves it: da von git dir (ſumer) vröude ir ſingen uf dem berge unde in dem tal (2, 76).

Other ideas about summer are connected with winter and the change of seasons. Now the winter is victorious: ſo iſt der ſumer ſchiehe (in despair) (1, 151); summer runs from him: ſumerwunne iſt im entrunnen balde, der iſt vor im niht beliben (2, 52); this is felt to be discreditable: ſumer hinnen kere, mit ſere ſin ere ſwachen wil (2, 316); sometimes however it takes formal leave: der ſummer urloup hat genomen (1, 21); and the poet wonders where it goes: nu ſage an, ſumer, war wiltu den winter hinne vliehen? (2, 119). In other cases the summer gains the mastery: ſumer hat verdrungen den leiden winter kalt (2, 395), den (winter) hat ſumer ſigehaft überwunden; an den ſtunden er hat vunden ſine kraft (1, 170).

A little clearer are the outlines of the images suggested by the May, which is welcomed like the summer, and for the same reasons in the main: Wis willekomen, meien ſchin! wer möht' uns ergezzen din? wan du kanſt verſwenden pin: daz ſagt uns diſiu diet . . . nu wiltu die heide aber eren unt wilt kleinen vogelin din ſueze ſtimme leren, daz ſi bald' in dem wald' ir ſuezen ſank gemeren (3, 194). The various powers of May are expressed by kunſt:

din kunſt (1, 351), maniger wunne bilde geſchepfet hat meie mit der künſte ſin (2, 314). It too clothes the world: ir ſchouwet an dem lenzen guot, wie er die velt bekleidet hat (3, 213), meie hab' es iemer dank, daz er walt und ouwe hat bekleit (1, 352), ſwer den winter trurik was, der ſehe an den meien, wie der heide und ouwe hat bekleidet (2, 154); nature becomes geſinde: wie wunneclich gekleidet der meie ſin ingeſinde hat von richer varwe in liehter wat (1, 26); less directly it is thought of as sending the garments: heide und anger in vröuden ſtat, die habent ſich bereitet mit der ſchoenſten wat, die in der meie hat geſant (2, 119).

Flowers are more frequently thought of as connected with the May: willekomen ſi uns der meije, der uns bringet manger hande bluot (1, 53), uf der liehten heide breit da hat er uns vür geſpreit manik bluemelin gemeit (1, 25), der meije hat gekroenet berge unt tal mit maniger bluete wilde (1, 24), meie machet manik herze vruot, er bringet bluomen mangerleie (1, 11); summer is even bidden to acknowledge this superiority: ſumerwunne, nik dem ſuezen meien dur ſin kleiden, wan er birt uns mange bluot (2, 30). As a father might deck out his children, so the spring the fields: heid' und anger ſwanger mit den bluomen ſint: ſus zieret der meije ſiniu kint (2, 223). The flowers are naturally conceived to be obeying orders: bluomen, dien der meige daz gebot, daz ſi dur daz gras uf muoſten dringen (1, 56), ir (bluomen) ſwaere wil ſich ringen, als in diu zit gebot (1, 47); on occasion they may even be forbidden to bloom: ich meie wil dien bluomen min verbieten, dien roſen rot, dien liljen wiz, daz ſiu ſich vor ir fliezen zuo (1, 10).

This relation between the spring and the beauty of vegetation finds expression in a variety of different forms: der meie der iſt riche, er vueret ſicherliche den walt an ſiner hende (2, 117), er ſpreit uf diu lant ſin wat (2, 291), der meie iſt uf ſin gruenez zwi geſezzen (2, 106), meie die heide grueze (2, 238), von dime geheie der anger lit gar wol beſpreit (1, 92), da hat uns der meie ſinen kram erloubet ze ſuochen, ſwaz wir ſiner varwe geruochen (2, 238); the joy of it, of which the following is a general expression: der ſumer hat den meien vroelich vür geſant, der ſol vröude heien, unt daz er ſi erkant (2, 65), suggests the idea of a festival: gen wir zuo des meien hohgezite (Wa 46, 22). Occasionally the flowers and grass are thought of as his children: uf den heiden von dem winde vröude leiden muoz dem ingeſinde, daz der ſueze meie birt (2, 315).

Spring is also in conflict with winter, its natural enemy: der ſumer der iſt hie unt des liehten ſumers blik, der winter nie verlie, erne legt' im ſine ſtrik. ſwie veſte waren ſiniu bant, der meie ims' ſchiere hat verſwant (3, 226); and hates winter also: des meien guete treit dem winter manigen haz (1, 60).

May appears also as a toll-taker: davon nimt meie den zol (2, 118). His wonderful power over all life suggests the use of magic: ine weiz ob er zouber kunne (Wa 51, 18). The birds read us letters from him: die nu ſine brieve hoeren wellen, unt ſin lop mit willen helfen in diu land erſchellen, der los' der lieben nahtegal (3, 227).

Autumn also comes in for a tiny share of personification: der des meien wat vellet von den riſen (2, 154), here anticipating the winter; the same man begs autumn's aid: underwint dich min, wan ich wil din helfer ſin gegen dem glanzen meien (2, 154).

Nature as a creative principle appears very rarely, for in spite of the philosophic tendency of the time, men apparently thought little about the ultimate origins of life. The following passage is unique here: ahtet, ob nature iht ze ſchaffenne habe, e daz aller dinge ſtelle nach der zit (2, 261).

In a few cases, however, the poet seems to conceive of all nature as somehow connected, and appeals to it as a whole: ſwaz gruenes uf von erden ge, oder touwes oben an nider riſen muoz, loub, gras, bluomen unde kle, der vogele doene gebe der ſchoene wunneklichen gruoz (2, 266). In one of the best-known poems complaint is made to various things in nature: ich klage dir, meie, ſonne, heide, walt, etc. (1, 10). Birds and foliage are combined in an exhortation to rejoicing: vröut iuch, vröut iuch, grueniu heide, vröut iuch, vogel', vröut iuch, gruener walt! (1, 72); cf. loup, gras, bluomen, vogelin . . gar verſwunden iſt ir leit (1, 43).

Considerable material is afforded by the field and the forest, whose change of appearance with the change of season is so marked, suggesting ideas of gladness and sorrow such as are peculiar to men. Thus the coming of spring or summer is thought of as giving pleasure to the field and the forest: diner (ſumer) hohen ſigenünfte vröut ſich anger und der walt (1, 157), ſumers guete vröuwet ſi (walt und heide) (1, 348); or they rejoice over their new dress: hi, wie wunneklich diu heide ſich mit manigem ſpaehen kleide gegen dem meijen hat bekleit! (1, 43), heide und anger

in vröuden ſtat, die habent ſich bereitet mit der ſchoenſten wat (2, 119), diu heide lachet unde machet maniger hande kleit, daz ir truren verſwachet (1, 142), diu heide in bluete ſmieret mit maniger hande varwe, die uns aber der ſueze meije git (2, 223), da bi ſich diu linde breit ir gruene loubes ruemet (2, 238), boume, die da hiure waren vil gemeit (1, 71).

Then there is the counterpart of these images at the other end of the season: wie ſi (heide) von ir kleide hat geſcheiden ſich (1, 66), in ein truebez kleit der walt ſich gerwet, der mit gruenem loube was ümbevangen (2, 318); or in more direct connection with the winter, which is responsible for the change: diu heide hat verbluet, die roſentolden riſent vaſte nider; daz machet ir diu ſorge, die ſi zuo dem rifen hat; wie ſere ſi daz muet (2, 120), ir ſchouwet an die linden, wie ſenekliche diu ſtat, die er mit ſinen winden alſo verderbet hat (2, 116), walt von dinem kleide nu ſcheide, gruene löuber du verſprich: des wil rife twingen dich unt der ſne (2, 321), des (winter) hat diu heide ſich begen in grawen orden (2, 263).

It is a natural step from this idea to the one that the fields show all the more beauty in the spring to spite the winter: winter, dir ze leide gruonet ſchon' der anger wit und ouch diu breite heide (3, 215), der winter twanc die heide: nu gruonet ſi im ze leide (2, 112). And Walther's pretty notion proceeds directly therefrom: gegen den vinſtern tagen han ich not, wan daz ich mich rihte nach der heide, diu ſich ſchamt ir leide, ſo ſi den walt ſiht gruonen, ſo wirts iemer rot (Wa 42, 22).

Perhaps the rhyme with anger, perhaps the word birt, which we have encountered several times, suggests the idea of pregnancy: diu heide iſt worden ſwanger, ſi birt uns roſen rot (1, 47), heide und anger ſwanger mit den bluomen ſint (2, 223), cf. 1, 350.

A pretty conception is the following: ich wolte, daz der anger . . rehte ſagen wolte, wie gar ſanft im hiure was, do min vrouwe bluomen las ab im, und ir minneklichen vueze ruorten uf ſin gruenez gras. Her anger, waz ir iuch vröuden muoſtet nieten, do min vrouwe kom gegan! (1, 112).

The woods take delight in the birdsong, we read: der walt iſt niuwes loubes rich, in vröut der vogelin doene (1, 335); but on the other hand the birds have their recompense in the flowers: diu heide gab ſenften lon mit manigerhande bluomen ſchin (2, 83).

Perhaps the idea walt hat oren (2, 202; 2, 210), is in some way connected with its residents, the birds.

Appealed to by the lover for aid against his cruel mistress, the field and the forest declare their powers: ich heide breit wil vahen ſi, ſwenne ſi wil nach glanzen bluomen gahen uf mich, ich wil ſi halten dir; ich gruener walt wil abe min löuber brechen, hat ſi bi mir ze ſchaffene iht (1, 10).

Flowers, grass, and clover are frequently grouped together and personified, sorrowing at winter, or rejoicing in the spring: bluomen, loup . . ſtant in maniger ſchouwe . . . dien iſt an ir vröuden wol gelungen (1, 42), allez gruene in vröuden lit (1, 89), bluomen, loup, . . dien tet vil leide der lange winter kalt (1, 50), bluomen, kle, dien taete du (ſne) vil we (1, 50), die (bluomen) ſtuonden e in grozer not, der winter tet in leides vil (1, 4), wie mich riuwet iuwer ungemach (1, 303). Very rarely are the tables turned on winter, as here: der kle den ſne von hinnen vertriben hat (1, 91).

A very favorite notion is that of the smiling or laughing of the flowers: bluomen wiz dur grueniu ris brehent unde ſmierent (1, 109), die bluomen lachent gegen dem meien (2, 290), maniger hande bluemelin lachent uz des meien touwe gegen der liehten ſunnen ſchin (1, 65), dur den kle nu lachet manik bluome wol getan (2, 72), manik bluome dur den kle wol betouwet ane we gegen der ſunnen lachet gar an' underſcheit (2, 318), uz dem ſwarzen dorne lachet wiziu bluot vil manikvalt (2, 314), waz iſt daz liehte, daz luzet hervür uz dem jungen gruenen gras, als ob ez ſmiere und ez uns ein gruezen wil ſchimpfen mit abe? Ez ſint die bluomen (2, 261), ſo die bluomen uz dem graſe dringent, ſame ſi lachen gegen der ſpilden ſunnen in einem meien an dem morgen vruo (Wa 45, 37).

He who can laugh should be able to speak: ſwer es rehte nimet war, ſv ſprechet al der bluomen ſchar (2, 139). Then definite speech is easily imagined, as in the following, which Walther liked so much as to use it twice: da ſach ich bluomen ſtriten wider den kle, weder ir lenger waere (Wa 114, 27), 'du biſt kurzer, ich bin langer', alſo ſtritents uf dem anger, bluomen unde kle (Wa 51, 34).

The clover appealed to for aid answers: ich brehender kle wil dich mit ſchine rechen, ſwenne ſie mich an mit ougen ſiht, daz ſi vor glaſte ſchilhen muoz (1, 11).

Strictly speaking, one cannot personify living beings, so

that it is perhaps questionable to include here a considerable number of passages dealing with the birds, yet the uses are so closely allied to what we feel as personification that the risk of error is worth taking.

All the ideas are concerned with the birdsong, as these poets noticed almost nothing else; and very close observation even of their songs is not to be expected. For the most part we merely have a transference of human emotions to the birds, connected with the change of seasons, and illustrated by the birdsong or its absence.

Song has distinct implications in the case of men. The happy man sings if he can, the unhappy one seldom does, so that joy or sorrow is outwardly signified. By a perfectly natural mental procedure, the MHG poets interpreted the birdsong in the same way. The birds do not sing in the winter, *ergo* they must be sad; they do sing in the spring, and to a less extent in the summer, *ergo* they must be rejoicing. And perhaps the poets were right.

Winter sorrow is less fully represented than the other: des lident aber diu kleinen vogellin groze not (1, 45), des sint gar gesweiget die vogel ir sanges, daz machet der sne; der tuot in beide unsanfte unde we (1, 19), cf. 1, 53; 1, 56; 1, 136.

Correspondingly rich is the material on the other side. Joyous song is expressed in many ways: uz hohem muote mangen don, gar rilich sueze wise hoert man von in, luten klanc (1, 26), vogelin vröuwent sich mit gesange (3, 198), vrolich singent vogellin, ir leides sint si ergezzet (3, 185), and five further examples, not notable. Or else, their joy alone is indicated: si waren vröuden balt (1, 138), ir blideschaft ist groz (1, 37). Then the cause of the delight is mentioned: da hort' ich die vogel vröuwen sich der wunneklichen zit; daz kam von den suezen touwen, daz si sungen widerstrit (2, 82), wir han der vogel sanc vernomen, in tet der winter leide, si vröunt sich der vil schoenen zit (1, 22), der kleinen vogel vröude ist groz, si vröuwent sich der liehten tage, die al der werlte bringent hohgemuete (1, 21); more particularly it is the fresh growth which they delight in: wolbluender sumerbluot mak man da bi loubeschaten finden, daz liebt kleiner vogelin schal und singet (1, 20), ir vogel, singet iuwern sanc . . bluomen unde gruener kle tuont iu wol (1, 311), (meige bringet) mangerleige, daz dien kleinen vogelin sanfte tuot (1,

53), ſi vröuwent ſich der bluot, die ſ'uz den eſten ſehent ſchinen, darunter ſi welnt ruowen diſen küelen meien und erniuwen ir geſank und ir geſchreien (1, 16).

From another standpoint, the birds' singing can be thought of in relation to the season which brings the new joy; so the birds are said to welcome the summer: vogel frewelîche ſingende den ſumer enpfan (MF 65), des iſt vil manik vogel blîde, wan ſi vröuwent ſich ze ſtrîde, die ſchoene zit vil wol enpfan (1, 39); or they sing the praises of the season: in (ſumer) lobent mit geſange kleiniu vogellîn (1, 313), lop von mangen zungen wart dem meigen hiure geſungen von dien voglîn dur den gruenen walt (1, 51), ſit der werde ſumer git durch rehte milte, diu an im lit, ſus riche gabe, ſunder nit, des ſingent vogel widerſtrit ſin lop in den landen wit (2, 139); and the same appears by implication in the following: kunden vogel rehte ſchouwen, ſo lobten ſie ſi ze vrouwen vür die liehten ſumerzit (1, 202).

Only a few passages have no reference to the seasons. Thus the singing of the birds at morn indicates pleasure in the dawn: diu vröunt ſich der ſpilnden ſunnen, ſwa ſi vor dem berge uf gat (1, 348), ich bin unſanfte erwekket – von manigem vogel-ſange, die ſich da vröuwent gegen dem tage (1, 28); the following seems to have a similar meaning, but is not wholly clear: ich horte eine kleine vogellîn daz ſelbe klagen, daz tet ſich under: 'ich ſinge niht, ez welle tagen' (Wa 58, 27).

Occasionally the birds seem to vie with each other in singing: diu vogellîn wol ſingen ſuoze widerſtrit (1, 110), da die vogel ſazen, ir ſank gegen ſange mazen (1, 50); here even a vocal duel is imagined: do diu amſel kanfte mit der nahtegal, do horte man ſuezîu liet (2, 288).

Wolfram has the following rather pretty conception: al des meigen zit ſi wegent mit geſange ir kint (Wf 6).

References to individual birds are rare, but in general are similar to those already cited. Of course the nightingale is most frequent. Joy and sorrow are the predominating ideas: wis willekomen, nahtegal, ein vrouwe, din don der iſt riche maniger ſuezen ſtimmen an dem morgen; du ziereſt rehte wol die gruenen ouwe, daz du ſo willeklîche ſingeſt und truren haſt verborgen. davon ſolt du des meien pflegen (2, 80); da ſank erklank der vil lieben nahtegal, aller ſorgen vri uf gruenem zwi; ir muot was guot, ze ſange ſnel (1,

138); dar zuo hat vil groze not diu liebiu nahtegal (1, 41), nahtegal ist verzeit (2, 393). Slight variations are the awakening of the bird: erwachet ist diu nahtegal (2, 396), its forgetfulness: ouch hat diu liebe nahtegal vergezzen, daz sie schone sanc (MF 99). Quite isolated is the appeal to the nightingale to help the lover: nahtegal, guot vogellin, miner vrouwen soltu singen in ir ore dar (1, 110).

The lark occurs in two passages: so ist diu vri gemuote lerche demuetik worden (2, 263); heid' in wunneklicher wat lit bekleidet, des nu feste hat vrijiu lerch' in lüften ho (2, 134).

Two cases of the joy of animals seem to belong here: wilt unt zam daz vröut sich sere gegen des wunneklichen meien zit (1, 73); menik creatüre ist blide, diu bizher in sorgen was, dast natürlich gegen dem zide (1, 17).

A few scattered examples conclude this section. Night appears as a queen, and as a fugitive from the day: diu naht muoz ab ir trone, den si ze Kriechen hielt mit ganzer vrone, der tak wil in besizzen nuo (1, 9); wie diu naht sich berge vor dem liehtebernden tage (2, 243). Day is the victor over night, the foe of the lover, the great animal with fingers of light: der (tag) tribet ab ir vesten die naht mit siner glesten, dest war, si mak niht langer da geresten (1, 9); we geschehe dir, tac, daz du mich last bi liebe langer bliben niht (Wa 88, 16), sine klawen durh die wolken sint geslagen, er stiget uf mit grozer kraft (Wf 2).

The sun is the tailor, cutting out May's green dress; also promises aid to the lover: nach dem touwe sunne meijen disiu kleider sneit (1, 164); ich sunne wil durhizzen ir herz, ir muot, kein schatehuot vür swizzen mag ir gein mir gehelfen niht (1, 11).

Snow is the recipient of a curse: var hin, verwazen, vil gar verteilter sne! du muost uns aber lazen die bluomen und den kle uf des meigen strazen, dien taete du vil we (1, 50).

The world is said to rejoice, but the expression may refer to people: sich vröut al diu werlt gemeine (1, 154), des ist diu welt gar vröuden vol (1, 4).

An important and rather difficult problem confronts any one who attempts to discuss similes in any detail, namely that of their classification. In the present instance, it would be easy enough to follow the policy of the preceding chapters and use the phenomena of nature involved in the comparison

as the basis of classification. But such a procedure does not touch the real heart of the matter; for the simile does not, or should not, simply convey information, it also betrays to some extent the habit of mind of the poet, and throws some light on the comprehensiveness of his mental grasp. On consideration it would appear that the clearer and wider the vision which gives rise to the simile, the better results as to poetic beauty, other things being equal, we may expect.

Accordingly the similes here collected are classified on a principle which has not heretofore been employed, so far as I am aware, and which is essentially a mathematical one. A simile may treat one, or two, or half a dozen properties of one or both of the objects compared; if the comparison holds good, the simile rises in value in direct ratio to the number of properties involved, — which however by no means excludes the possibility that a simile of the third degree, if we may so style it, will be inferior to one of the second.

I have then divided the following similes into those of the first, second, and third degrees, there remaining a small number which go as high as the sixth degree. Naturally those of the first degree are by far the most numerous, being more than twice as frequent as all the others put together.

Even in the second classification I have not followed natural phenomena, but have adopted another system, especially appropriate to this literature. We saw by the numerous examples of personification how strong is the tendency of these poets to refer everything to man; the similes confirm this observation, and the vast majority of them are directly referable to human beings, so that we have what might be termed a homocentric view of nature throughout. Examples of the second classification are therefore: similes involving the poet, similes involving the poet's mistress, similes involving his patrons, and so on. We begin with similes of the first degree involving his own person.

A large number of these deal with states of joy and sorrow. The poet feels like a barked tree: ich muoz mich dem boume wol gelichen, der da sunder rinden stat (1, 79); his laughter is as feeble as the moonlight by day: min lachen stat so bi sunnen der mane (MF 84); his spirit is heavy as lead: mir wont ein un-

gemuete bi, daz ſwaere machet, als ein bli (1, 299), min muot iſt ſwaerer, dan ein bli, der ſolte gruonen, ſam ein zwi (2, 264).

Elevation is a frequent expression for joy: von ir guete ſtiget min gemuete vür die liehten ſunnen ho (2, 52), ſeht, ſo ſtigent mir die ſinne hoher danne der ſunnen ſchin (Wa 118, 28), min muot ſtuont hohe ſam die ſunne (MF 139), daz liebt kleiner vogelin ſchal und ſinget, da von ſendes herzen muot ſich uf als diu wolken hohe ſwinget (1, 20); this becomes still more vivid when the comparison with a bird suggests the motion of rising as well as the height attained: min muot dien valken tuot gelich, die durch ir adellichen art ſich geilent mit der ſunne; ſo hoher vlüg' iſt er nu rich (1, 344), ze fröiden ſwinget ſich min muot als der valke enfluge tuot und der are enſweime (MF 156). The beauty of the flowers suggests that joy in the plant must have produced them; hence the blossoming of the heart signifies joy: ſwenne ich in ir ſpilnden ougen ſchouwe mich, ſo bluet min hoher muot rehte als . . die roſen (2, 52), an der heide bluomen ſchoene bluejent gegen des meien ſchin; alſo bluet min hoher muot mit gedanken gegen ir guete, diu mir richet min gemuete (2, 33), the latter being an especially pretty example. The effect of happiness on the whole being is well expressed here: ſtarc unde ſnel, beidiu riche unde fri iſt mir der muot: dur daz loufe ich ſo balde: mirn mac entrinnen kein tier in dem walde (MF 113). The birds' song indicating joy, they become suitable objects for comparison: gegen ir ſuezen guete vröut ſich min gemuete, ſam diu kleinen vogellin, ſo ſi ſehent den morgenſchin (2, 150), der nahtegal wolt' ich mich wol gelichen: wie könt' an vröuden ieman mir gerichen? (2, 31).

This joy and sorrow is for the most part connected with success in love or its opposite; and the relations with the lady-love give rise to various other comparisons. He has a light opinion of his love: ich han alda minne begunnen, da mine minne ſchinen min danne der mane ſchine bi der ſunnen (MF 65); he is as much in her power as the ship on the quiet sea in that of the steersman: der bin ich worden undertan, als daz ſchif dem ſtiureman, ſwenne der wac ſin ünde alſo gar gelazen hat (MF 38); if he could fly like a falcon, he would go to her: min herze muoſe ouch ſi minnen: möhte ich vliegen, als ein ſneller valke, ich wolte ouch dahin (1, 206); she is the source of his joy, as the day is of the birds': ich muoz vor ir ſten und waren der freuden

min, reht alſo des tages diu kleine vogellin (MF 126); but as the nightingale is said to die of a broken heart, so he: mir geſchiht von ir minne ſunder wank, als der nahtegal, diu ſizzet tot, ab ir vröuden krank (1, 28); to be sure, he would be a fool, to give her up: ich waer' ein gouch (see the cuckoo, p. 122), wolt' ich mich der entſagen (1, 202); but he threatens to imitate the fabulous unicorn (see the unicorn, p. 132): der einhürn' in megede ſchoze git dur kiuſche ſinen lip, dem wild' ich mich wol genoze, ſit ein reine ſaelik wip mich verderbet (1, 202). The light is no more firmly established in the sun, than she in his heart: ſiſt mir in dem muot gebildet, wol verſigelt unt beſlozzen da, ſam der ſchin iſt in der ſunnen (1, 205). For his own part, women suffer no more harm from him than the crops from the stork: ſeht waz ein ſtorch den saeten ſchade: noch minre ſchaden hant min diu wip (Wf 3).

Various individual powers and characteristics are treated; he would fly like the eagle on proper inspiration: du heiz mich vro beliben, ſo mag ich vroelichen varn in den lüften ob den arn (2, 159); he can scent like a bear: daz niuwe rich' ich, als ein ber (3, 176); his spirit is faithful, not changeable like the wind: min ſtaeter muot gelichet niht dem winde (MF 136); his hair is gray as ice: ſeht her an min har! daz iſt gra, reht als ein is (3, 265); love gives him second sight: wie bin ich ſus iuwelnſlaht? ſi ſiht min herze in vinſter naht (Wf 3); his tears are like the dew: davon kumt mir ofte tougen vröuden tou uz da ze den ougen (2, 51), wol dem wunneklichen maere . . und der ſanfte tuonder ſwaere . . da von mir ein wünne entſpranc, diu vor liebe alſam ein tou mir uz von den ougen dranc (MF 125).

His singing he regards very highly: wer ie geſang unt ſinget noch, bi gruenem holz ein vulez bloch, ſo bin ich's doch ir meiſter noch (2, 344); still more severely to an opponent: my songs are violets, yours nettles, din kunſt iſt mir ein nezzel gen violricher meiſterſchaft (2, 344). His laments would soften flint and might reach the bottom of the sea: ez möht' in die velſen gan, daz ich hier gevlehet han, unt möht' ouch herten vlins gelinden . . des meres grunt, dem möhte kunt ſin min langes wuefen (2, 157). The legend of the swan-song affords welcome material to the poet bowed down by love's affliction: alſus klage ich min not mit ſange, unz an den tot, alſam der elbes tuot, der keret ſinen muot ze ſuezem ſange

e deſt lange, e er erwende (1, 104), this being the most elaborate of four examples, two of them from MF.

Still more fruitful is the heart. These poets were put to it to find suitable comparisons for the throbbing of the heart in strong emotion, nor can it be said that they were very happy in their selections: als ein ſwin in einem ſakke, vert min herze hin unt dar, wildeklicher, danne ein trakke, viht ez von mir zuo z'ir gar (2, 155). The effect is so decidedly ludicrous, that one suspects the poet of a humorous intention; only a trifle more acceptable, though evidently serious, is the following: der wilde viſch in dem bere (net) nie genam ſo manigen wank, als min herze in jamers lere nach ir (1, 202). Seldom has the breaking of the heart been as vividly represented as in the following instance: ſeht, des muoz min herze erkrachen, ſam die ſpachen tuont in heizer gluot (2, 26). Joy raises the heart to the sky: hohe alſam diu ſunne ſtet daz herze min (MF 182).

There still remain some miscellaneous examples, which defy classification. At sight of the rejuvenation of nature in the spring, the poet wishes that his joy might follow suit: alſo möht' ouch ich an minen fröuden wider jungen (1, 42). He looks for his mistress's maids like a cat after a mouse: ich gieng luogen umb daz hus, als ein kazze nach der mus, wa ich der wolgetanen vrouwen vinde ingeſinde (2, 237). He lives on the bounty of his patrons, as the falcons on the booty of the air: ich han des guotes ze mazen vil, ich muoz mich von den herren bejagen, ſam in der luft daz vederſpil (3, 37). Greedy for the slaughter of his foes, he descends like a raven upon carrion: ich ſihe ein as vor mir der hiute bar, unt kom in rappen gir (2, 5). He warns stingy lords that he can be severe: herren kan ich villen, ſam der wilde ſchur boume velwet unde ſi betruebet ir genüte fülle (2, 322). He will be a lamb to the lion who shall guess his riddle: ſwer mir nu raetet diſen ſtam, vor ſines löuwen munde wil ich ſin ein lam (3, 181). He would dry up like a frozen twig unless love should take pity on him: ich dort' als ein vervrornez zwi, die liebe tuo mich ſorgen vri! (1, 299). His enemy threatens to wring his neck like a chicken: er mich drot' zerizen, als ein huon (3, 281). His thoughts are hidden: als über dem ſtein des ſlangen vart, und uf dem mer der ſchiffe gank, und in den lüften arn vlüge, nieman erkennet min gedank (2, 230). We close with a self-appreciative

epithet which may well have been correct: ich tumber affe (2, 22).

For our second group we may take similes involving the poet's lady-love. Of these a large majority deal in some way with her beauty. Comparatively few make direct statements that she is beautiful. An engaging phrase is: ſumerkleit hat (got) ir geſniten (2, 65), i. e. her outward semblance is as lovely as the summer dress of nature. Others deal with phenomena of the sky: in rehter ſchoene ein morgenſterne iſt min vrouwe (1, 66), cf. wa iſt nu hin min liehter morgenſterne? (MF 134); the full moon is comparable to her: troſtes ich noch nie vergaz, do diu ſchoene vor mir ſaz, alſam ein voller mane (2, 119), und ſaz vor mir diu liebe wolgetane, gebleket rehte alſam ein voller mane (MF 136); similarly the day, which I suspect in many cases really means the sun: ir anblik liuhtet, ſam der tak in morgen rot (3, 466), diu mir vil dikke, ſunder lougen, liuhtet in min herze tougen, als ein liehter tak der werlte tuot (2, 68), and the day ought to be glad that she is like him: ſin ſchin der vrouwen min vil geliche: des muoz er vil ſaelik ſin (2, 33); the next almost certainly refers to the red sun of evening: miner ſinne ich halber da vergaz, do ich urloup nam, unt ſi ſo ſaz, ſi bran uf ſchone, ſam der abent rot (1, 88). Two refer directly to the sun itself: ſiſt ſchoene alſam der ſunnen ſchin (MF 40), weme ſtet diu vil ſchoene nu geliche, diu an wirde riche lobeliche ſtat ſchone, alſam der mane? . ſi iſt ouch gezieret, ſam der ſunne (3, 342).

This may introduce us to a quantity of passages in which the lady is compared to the sun, mostly without definite reference to beauty, though sometimes to ſchin and such words. Many of them are very simple in form; ſi iſt min ſunnenbrehen (1, 336), du biſt gelich der ſunnen ſchin (1, 328), ſi liuhtet, ſam diu ſunne (1, 12), and so on (1, 131; 1, 336; 1, 344; 2, 26). An elaborate comparison is concealed in a brief phrase: vor aller vrouwen gimme ein ſunne (2, 168), i. e. other women are but precious stones, shining in borrowed radiance, compared to her, who shines as the sun itself. Three or four more interesting examples follow: do ſi miniu ougen erſt an ſahen, do liuhte ſi ſo ſchone, ſam der liehten ſunnen ſchin (2, 112); ſo get ſi dort her zuo einem venſterline unde ſiht mich an, reht als der ſunnen ſchine (MF 138). The superstition regarding the eaglets crops up here

again: her brilliance, which I cannot well endure, destroys me as the light of the sun the eaglets, ich mag niht vollekliche geſehen in ſo troſt gebender ſchoene, an' daz muoz geſchehen ein vallen; als des aren kint der ſunnen brehen durch weichen blik tuot ſterben: ſolch verderben git ſi mir (3, 397). And her departure leaves the lover's world as dark as the natural world at sunset: we der huote . . die mir hat benomen daz man ſi niht wan ſelten ſet, ſo die ſunnen diu des abents under get (MF 136).

Of course the flowers come in for their full share of simile, and we may introduce them with a very graceful little verse: roſe, roſe, roſenbluot, du biſt noch bezzer, danne guot, du biſt vil lieb und wolgemuot, du biſt min troſt, min zuoverſiht, min heil, min vröude, und anders niht, din lip hat ganzer tugende part: mir enwart ſo liebes nie niht kunt, ei, vrouwe min, joch meine ich dich: dur alle tugende, küſſe mich, vil liehten ougen, roter munt! (1, 328). ☆ In two cases the flowers are not specified: ſolhen blueten iſt gelich ein reinez wip gar minneklich, diu ir ere ſtaete ervriſten kan. diu bluejet, als der meije rich, in ir herze ſicherlich (3, 283), ſi iſt gelich des meigen bluete (1, 55); in one case she is likened to the branch on which the flowers grow: ſi wolgebluotez meienris (1, 328), and once she is compared to violets: ſi iſt ſo ſchoene und ouch ſo fin, als die viol in dem merzen (1, 72). But for the most part the rose holds the field. There are a few simple phrases: ſi iſt min liehtiu roſe rot (1, 336), roſe in dem touwe (1, 149), ſi iſt min bluende roſe, gewahſen ſunder dorn (1, 336), ſi roſe in meien touwe, erbluet von ſuezer vruht (2, 146). Several are more elaborate: ſi iſt noch ſuezer, wan ein roſe, diu ſtat in voller bluete (3, 357), diu roſe liuhtet uz den bluomen, als ſchinet ſi gar ſunder ſtrit (1, 113), ach! vrouwe, din ſchouwe gelicht den roſen in touwe, din guete der bluete des meigen, unt din gemuete (1, 140), was gelichet ſich der wunnen, da ein roſe in touwe ſtat? nieman, danne ein ſchoenez wip, diu mit rehter wibes guete wol kan zieren iren lip (1, 248).

Specific mention of physical characteristics was in general not favored: that might lead to discovery. Hence we find little or nothing about hair, eyes, complexion, facial features, etc., on which a modern poet likes to dwell (see also Introduction. p. 6). Still there are a few scattered examples.

Unusual is the following: ſi want ſich, alſam ein widegerte (1, 301), a happy phrase to express the lithesomeness and

suppleness of a slender youthful frame. Otherwise color is noted: touwiſ roſe, gegen der ſunnen, diu ſich uz ir belgelin hat zerſpreitet, ſtant die wizen liljen nahe bi; diu vil loſe hat mit guete dirre zweier bluomen ſchin an ir libe, und iſt aller miſſewende vri (1, 150), als diu roſe in meien touwe iſt iuwer lip, unt der gilije in wunne bluete, an ſiner vruht (1, 159); the following also is an interesting example of real vision coupled with a lover's hyperbole: owe, ſol aber mir iemer me geliuhten dur die naht noch wizer danne ein ſne ir lip vil wol geſlaht? der trouc diu ougen min. ich wande, ez ſolde ſin des liehten manen ſchin (MF 143).

Eyes like the stars ought to be a harmless comparison, but is evidently not the fashion, as it occurs but once, and then not at all worked out: zwen' ſterne (3, 438). The sun however appears twice in this connection: und ir ougen, ſam der ſunne, dur min ougen liuhten in daz herze min (1, 43), ich wande in der ſunnen ſchin ſehen, do ich in ir ougen ſach (2, 156). One poet actually has the courage to name the color: eins edelen valken ougen brun diu ſiht man blikken uz dem wizen kaſten (eyeball) (2, 31).

Rosy cheeks give pleasure: ir wengel wol geſtellet ſint gevar alſam ein touwic roſe rot (Wf 8), and the contrast between the red and the white strikes Walther's eye: ir wangen wurden rot, ſame diu roſe, da ſi bi der liljen ſtat (Wa 74, 30). One lady's cheeks however know no red: wa geſach ie mannes ougen ie zwei wengel baz geſtan? liljen wis gar ane lougen (1, 327). Another's cheeks are as generous in their color as the spring himself: ſo des meien ere varwe reret ſtolzen leien, ſeht, ſo gent ir wengel liehten ſchin (2, 30). Still another has dimples, which the amorous poet names: an ir wengelin da brach dur wiz, rot ſo loſe daz ich tet unreht: hopfe garten nant' ich gruebelin (2, 23). And Kürenberg's lady, whose cheeks color at thought of her lover, is perennially lovely: ſwen ich ſtan aleine, in minem hemede, und ich gedenke an dich, ritter edele, ſo erbluejet ſich min varwe als der roſe am dorne tuot (MF 8).

The whiteness of throat and hands is pleasing: wol ir kel ſo liljenvar (2, 65), kel unde hende wizer danne ein ſne (2, 25), ir hende wis, als ſne (2, 280). And Wolfram has an eye for a full bosom: ein muzervalke, ein terze, dem mac bruſt niht baz dan dir diu dine ſten (Wf 8).

For the rest, the attention of the poets is held by the ruddy mouth of the loved one. For the most part, it is compared to the rose, specially the dewy rose: ir munt ſtet in ſuezer bluot, ſam in touwe ein liehtiu roſe tuot (1, 353), ich weiß ſo lachelichen einen munt, der als ein niuwer roſe entſpriuzt, der ſich entſliuzt (2, 27). ſwenne ich ſaeh' ſo lachelich ir munt entſlozzen: ſchozzen niuwer roſen gleſtent reht in ſelcher wis (2, 26), diu vil roſevarwer munt, ſo der lieplich wolde lachen, ſam der roſe in touwes bluete (1, 47), diu liehte ſunne erliſchet in den ougen min, ſwanne ich den roſen ſchouwe, der bluet uz einem mündel rot, ſam die roſen uz des meien touwe (1, 21), ſo der vogel' koſen von den kalten rifen ſwachet, und diu heide bar der bluomen lit, dannoch ſich ich roſen, wan ir rotes mündel lachet (2, 30; cf. 1, 13; 1, 14; 1, 44; 1, 336). Only once does a poet forsake standing tradition and use another flower: wol möhte mich diu vrouwe min gevröuwen, camillen bluomen ſtröuwen, ſwen ſo lieplich lachen wir ir munt (3, 212). It would appear that the rose was not a strong enough comparison for some of the poets, who however become less poetical, the farther afield they go. A ruby is not so bad: ir munt der liuhtet, als der liehte rubin tuot (1, 336), especially when the sunshine is added: ir munt bran, als ein rubin gegen der ſunnen gleſte (2, 89). And the statement that the laughing mouth lights up all around as a light in the night will do: ſwenne diu liebe und ouch die beſte lachet, ich waene, ir roter munt nahtes uz der vinſter gleſte (1, 113). But alas for poetry, when dragons and phoenixes are lugged in! (ir munt) hat ſich gejunget, als der fenix in dem viure (1, 336), geneiſtet, als ein viurſtein ſnel, er eitet, als eins trachen kel, ſin lachen iſt gehiure (ibid).

Once the lady's good taste in dress is approved of: nu hat meige walt, heide, ouwe wol bekleit mit maniger wunneklichen, ſpaehen wat; alſo hat mis herzen vrouwe ſich bekleit mit kleide, daz ir wunneklich an ſtat (1, 58).

This beauty of the lady, in its various manifestations, means joy to the lover's heart, and this is expressed in terms of numerous comparisons. Very common here is the simile in form of a metaphor; so in a number of combinations: ſi liljen ſchin unt balſemſmak, meienzit unde heideglanz iſt ſi, min ſpilnder ſunnen brehen, ſi treit der eren roſenkranz (2, 366), min meien ſchin, min wunnewerder vogelſank, min luſtgezierte heide, min heilſchilttragende

bluete (3, 401), din liehter schin muoz iemer sin min meie unt miniu bluemelin (2, 147), diu frouwe min . . ein wunnebernder suezer meije, ein wolkenloser sunnen schin (MF 144), si ist des liehten meien schin und min osterlicher tac (MF 140). It is understood that these things are either actual sources of pleasure in life, or they are so in poetic tradition, and the above statements mean simply: my lady gives me as much pleasure by her beauty as — whatever it may be.

The poet declares that his lady is to be his spring-time: ich wil iemer mere han die lieben z'einem meijen, sit ir varwe kan so staete sin (2, 30), in other cases she is so: si ist min meienzit und allez daz mir vröude birt (1, 336; cf. 2, 132). So she performs the functions of spring, and brings the lover flowers, as it were: si mak mir wol bringen gruenen kle, bluomen glast, voglin singen (2, 21); or she is herself like a flowering branch, in so far as it gives pleasure: si ist der wunne ein bluendez zwi (2, 139), (si ist) miner wunne gar ein bluendez ris (2, 182). Or she is likened to the birdsong, vogelsank (1, 336). Her beauty gladdens the lover as the dew the fields: ir liehter schin mich niht verlat, der in daz herze min erliuhtet, alsam des meien tou die heide erviuhtet mit siner vröudebernden zit (1, 113). Then she becomes a stream or a well of joy: si ist miner vröuden bach (3, 397), ein ursprink aller saelikeit (1, 327, cf. 1, 202). A pretty phrase is the following: swenn aber si min ouge an siht, seht, so tagt ez in dem herzen min (MF 130); much less effective is such a statement as: min vrouwe, diu ist min sumertak (2, 297; cf. 1, 336; 2, 99; 2, 159). Pretty is also this: ich muoz sorgen wan diu lange naht zerge gegen dem morgen, daz ichs einest an gese, die vil lieben sunnen, diu so wunneklichen taget, daz min ouge ein truebez wolken wol verklaget (MF 136), cf. sie ist min morgenrot (1, 336). Quite in a class by itself is the following: diu ist schoene und erebaere, daz ir tugentlicher lip hoehet minen senden muot als einen edelen valken wilde sin gevider' in den lüften tuot (2, 154).

Of the lady's character there is little said in such comparisons as these; we find a few statements regarding tugent, ere, guete, etc. Of these one is the famous passage: alse diu maeninne verre über lant liuhtet des nahtes wol liht unde breit, so daz ir schin al die welt umbevet, als ist mit guete umbevangen diu schone (MF 122); cf. with the foregoing this simple statement: als des meigen guete

vröut ir wiplich guete (1, 48). Not wholly to our taste is the attempt to compare her beneficial influence to that of medicine: iſt ez (din herz) an werdekeit verzaget, als der triakel eiter tuot, ir wiplich guete dir's verjaget (1, 365). Of her tugent it is said: ir tugende bluejet, alſam ein walt gar wol geſtalt (2, 366), at which no lady could take offense. Her shrewdness is commended: ich ſach, daz ſi die huote ſo betriegen kunde, ſam der haſe tuot den wint (MF 64). Another poet encounters spunk: ſi hat ſich min erwert, ſi hat daz ſchone getan, ſi zeiget' mir den wolveszan (2, 120), Of her zuht we read: ſi iſt der zuht ein vlüzzik brunne (3, 369). Then there are references to her ere and lop, i. e. the esteem in which she is generally held: nach des arn ſite ir ere hohe ſweimet und ir muot, ſchande wenket von ir ſere, ſam vor valken lerche tuot (1, 202); ir lop daz ſtaet gar ane meil, alſam der dorn, den roſen habent beſchoenet (2, 186), ir lop mit bernder wirde uf ge, ſam loup, gras, bluomen unt der kle, durch gruenez le, von berndes regens guete (3, 454).

Finally there are some figures involving the relation between the poet and his lady. She is a true source of love: ſi iſt der minne ein bluendez zwi (1, 136), ein bernde ſaf der minnen bluete (1, 327); and he complains that he is wholly in her power: ſi tuot, ſam der ſtein, der daz iſen an ſich ziuhet, von ſiner kraft man in mit ſtarken ſchiffen vliuhet: alſo ziuhet ſi mich zuo z'ir dem gelich en ein (2, 98), note also ſus lige ich in ir minne ſe (2, 264). Nor is she kind to him: der winter beide walt und ouch die heide hat gemachet val . . alſus verderbet mich ein ſaelik wip (1, 22), diu twinget ſo das herze min, ſam diu kleine vogellin mit ſiner kraft der winter tuot (1, 95). She is painfully constant about it: ſi gelichet wol dem ſternen Tremundan, der nie hin, noch her gegie; alſo hat ſi lange wider mich getan, daz ſi ir muot verkeret nie (1, 284), and his complaints enter her ears like water penetrating a stone: miniu ſenelichen klageliedel gent ir in diu oren, als daz wazzer in den ſtein (2, 113).

Yet when she is disposed to be kind, her greeting is of marvellous power: ſchouwet, wie diu bin ir ſueze uz den bluomen ziehen kan, alſo ziehent mir ir grueze truren von dem herzen dan (2, 55); wie ſpilt heide und ouwe gegen des meien touwe! noch baz mag ein ſaelik man lachen, den ir lachet an (2, 150); ſwenne ſi . . . in geblikket tougen herzeklichen an . . ſo hat in der ſaelden tou begozzen

(2, 329); ir ſchoener gruoz, ir milter ſegen, mit eime ſenften nigen, daz tuot mir einen meien regen reht an daz herze ſigen (MF 69).

Two poets address the loved one, with different requests. One would have her emulate the spring: ſchouwe . . wie der meie ſin geſinde troeſten kan: tuo mir, ſo der meije tuot: der git troſtes vil den ſinen, da bi vröude richen muot (2, 38); the other bids her not betray her love for him: dirre tunkel ſterne, ſich, der birget ſich. als tuo du, frouwe ſchoene, ſo du ſeheſt mich, ſo la du diniu ougen gen an einen andern man (MF 10).

As many of our poets, and practically all of the composers of aphorisms, were dependent for their livelihood upon the favor of wealthy patrons, we are not surprised to find a large number of similes in praise of the generous, in censure of the niggardly baron. The marked tendency of the *Spruchdichter* to the use of matter taken from the animal rather than the vegetable kingdom is noticeable here as elsewhere. For the most part the similes concern only the generosity of the prince in question.

Of the Markgraf Otto von Brandenburg we read: ſin muot gebluemet an der milte, ſnel valken vluc uf heldes werk, mit gekronter tugent bluet ſin herze; ſin gebende hant vröut, als ein ſueze regen in dem meien .. der tugent ein übervlüzzic brunne (3, 107); and similarly of generous nobles in general: vriſch urſprinc ganzer ſaelekeit, . . vrühtic vröudegebender ſtam, din ſueze vruht eht alle tage iſt niuwe (2, 396). The figure of fruit recurs: (Kaiser Friedrich) ein ſame ſaeldebernder vruht (2, 202), (künic) er iſt ein reinebernder boum, der obz mit willen reret (2, 233). In other cases flowering or blossoming appears: ſin herze bluet, alſam ein boum, der z'allen ziten vröude birt (2, 81), der boume bluot, unde ouch des meien zierde, ſint in kranker wierde, bi diſem wolgezierten lobe (Graf Otto von Altenburg). This word lop is of not infrequent occurrence, signifying generally the poet's gratitude for favors received; so here: ein lop . . wehſet uf ze berge, ſam des cederboumes tolde . . ſam in touwe ein bluome, lat ez ſich wunniklichen ſen (2, 334), the man referred to in this case being Lichtenberger von Strassburg. Of another lop we read: ez riuchet, als ein edelkrut uz einer megde hant (2, 249). We may add here the following, which is closely related to vegetable nature: der die krone in Beheimlande hat, ſit er ob allen künigen ſo getroenet ſtat, als ob allen manoden tuot der meie (2, 362).

All the other examples deal with animals or inanimate nature.

Eagle and falcon occur several times. (Kaiser Friedrich) ſweibet ob in hoh embor vil ſchone, alſam ein adelar (2, 81), ich wil, daz Stempfel niemer me geſpar daz leben min; ein adelar iſt er, ſo ander muezen valken ſin (2, 5), ſwer den edeln vürſte an geſiht uz Oſterrich, diu menge jiht, ſin milte tugent ſi dem adelarn gelich (2, 6), bi guotem vluge tiuſent man den valken: bi rehter und bi guoter tat den edelen man (3, 90). The only other bird mentioned is the fabulous isvogel: muzet ſich alſo er ſtirbet unt niuwet ſin gevider . . ein edelman mit tugenden daz erwirbet, daz man ſin lop erniuwet offenbar, nach ſinem tode wil er nach eren ringen (2, 222), apparently a delicate hint to some elderly nobleman to be generous in his bequests.

The fabulous pantier also occurs (see Chap. XI for the current legends about it). Of Graf Ludwig von Oettingen we read dem pantier ſtrichent nach, dur ſine ſueze, elliu tier: ſam tuot nach im gerndiu diet (2, 222), and of Albrecht von Brandenburg: an ſuezer ſtimme eines panters tugent, die gernden volgent ime nach, den kan er kumber ringen . . er grazet nach eren, rehte als ein vederſpil nach vogelen in den lüften, den gernden iſt er ein bluender meie (3, 107).

The second part of the above tribute is paralleled by two similes in which the bear figures. Of a certain bishop it is recorded that im iſt nach eren alſo ger, daz nie eime hungergitigen ber ſo not enwart nach ſuezes honeges vraze (2, 210); similarly of the emperor, nach gerihte iſt im ſo not, daz dem hungerigen bern nach honiges ſueze nie ſo not enwart (2, 202). In another case the strength of the bear gives point to the figure: wan ſwaz der künik wil darunder twingen, daſt im, als ein ber (2, 137).

The dog occurs once: die hohen herren . . ſie ſint ſo milte, ſam ein grozer ſtarker ſchafehunt (3, 17).

In a few instances the prince is merely commended generally, without reference to generosity, but we may safely assume that the poet had no cause for complaint on that score. To the emperor Walther says: ir tragt zwei keiſers ellen, des aren tugent, des lewen kraft, die ſint des herren (emendation suggested by Schröder, ZfdA 45) zeichen an dem ſchilte, (Wa 12, 24), der Düringe herre . . er hat gegen vienden ſwol des edelen löuwen muot (2, 4). The dragon must not fail: do trat er vür der Düringe

hern in eines trachen tür (2, 6). Somewhat similar is the following, of the emperor: ſin merken unde ſin melden diu ſint ouch ſwinder, dan ein windesbrut (2, 202).

Finally we have a few examples taken from inanimate nature. In three cases the sun appears: er iſt unſer wunne, glanz alſam diu ſunne (2, 81), which sounds much like the phrases used to praise the poet's lady; alle vürſten ſint gegen im ein nebel, wan er (Öſterrich) iſt dem ſunnen gelich (2, 5). The following figure of the moon is not quite clear, but seems to refer to the accession of a generous prince: ein niuwer mane hat nach wunſche ſich geſtalt, er hat gevangen harte werdeklíche, ſin ſchoene kunſt hat gemachet manigen armen riche; danne geloubet mir vürwar, daz ich iu ſage: ſin wunneklichiu zit diu machet hohen muot, er wil im lant lobe und ere bringen (2, 145). Finally two similes from the morningstar: (Heinrich in Beierlant) ſin lop vor maniges vürſten lobe ſchallichen lute ergleſtet gar, als der morgenſterne vor den kleinen ſternen var (2, 360), ſin varwe gleſtet, ſam der liehte morgenſterne in ruome (2, 334).

If we find here little that is really poetical, and much that is as far as possible removed from it, we must expect a still larger balance on the side of prose, when we consider similes of censure, disparagement, reproach, obloquy, etc., of which we have a considerable number. First we will look at the reverse side of the princely shield.

The root of the whole trouble is that the poet does not receive the reward which he thinks he deserves or which he desires: mir ſint die herren milte niht, mich ſchiuht ir guot, ſam wildiu kra den ſchüzzen (2, 397), and his songs do not help him: ſus get min ſang in manges or, als der mit bli in marmel bort (2, 251). The reason for this is that he is not appreciated: ouch hoeret man bi ſtunden den valſchen mer, den einen man, der wol mit triuwen werben kan; ſo hat der wolf den löuwen überwunden (3, 149); man beizet mit den raben unt mit der bunten kra, ſo jagt man da mit rueden unt mit hovewarten, in des hoves garten ſtent tiſtel ruch, unkriutik treſs bi den bluomen zarten. waz ſol des ſnellen valken vluk, unde des habches denne? . . der hof nimt abe von tag ze tage; . . her hof, ir habt den eſel wert für ſchoeniu ros, vür guotiu pfert (2, 348); this is elaborately carried out in a passage which I will not quote entire, the conclusion giving the gist of it: her

hirz, und ir, her valke, der kennet iuwer niht, swer kunsteloſem ſchalke der meiſterſchefte jiht (2, 388). In another case the poet has been guilty of some slight misdemeanor, and argues that his real services should not go unrewarded on that account, for all grain has its chaff: wa wehſet ane ſpriuw' ein korn, roſ' ane dorn? man hoch geborn, ez ſol durch kleiner ſchulde zorn niht langer dieneſt ſin verlorn (3, 130). The poet does not hesitate to warn the prince of the direful consequences: swer ſine guoten winde lat in hungersnot verderben den ſumer lanc, der mac des winters in dem ſne vil lüzzel mite erwerben, ir maht iſt krank . . krank iſt der herren maht mit ungereiten liuten (3, 59).

He expostulates with the erring nobles: ein vuhs und ouch ein muſar der muſet nach ſiner art: swer edel ſi, der tuo nach adels kunne (3, 355); more skilfully in the following: camalion der lüfte lebet, daz iſt ein tier, swaz varwe ez siht, wil ez, wirt ez ſam ouch geſtellet: diz wil ich gelichen uf die richen . . ſi haben den kür, ſie mugen ſich dem ſchepfer beide lieben unde leiden (3, 95). The poet carefully veils his part in the matter, he is merely concerned for the record which his patrons shall have on the books of the recording angel!

Others however do not mince matters, but burst into fierce denunciation of niggardly capitalists: der karge riche . . hat, alſam ein swin, ze trueber ſchanden pfuole pfliht (2, 326), von ſinem künne iſt einer edel, und iſt doch ſelbe ein gouch (2, 191), die kargen gelich' ich milten, ſam die nehte zuo den tagen (2, 391), swer dienſte niht gelükkes git, der herren herze iſt kranker den ein mükke (3, 66), der diſtel hat dem weizen vil gar an im geſigt . . ſin win iſt ane sueze, erwildet iſt ſin rebe (2, 387). Nor will half-measures avail, half-hearted generosity passes away like the sound of thunder: riches argen lon ververt, ſam ein krach, der von dem donre bringet ſchal (2, 244). The only remedy is to submit to a total change of heart: zen eren vliehe er, ſam der wilde einhürne z'einer megde (2, 335).

If imprecations fail, resort is had to irony and pointed sarcasm: the poet is not readily deceived in his man, ein eſel in löuwen hiute, ein trappe in pfawen wat, mugent vil der toerſchen triegen . . niht wan ein ſnabel ſnappen zeiget mir ſtorchen kuch (2, 388); the stingy man is incorrigible: in korne wart ein künbik wahtel nie ſo ſanft erbeinet, als ir herze erſteinet in ſchanden iſt naht

unde tat (2, 333); another poet pictures graphically the terror of the stingy man at seeing a guest: maniger iſt alſo zageharft, daz er erſchrecket, ſwen er ſiht einen vremden gaſt, als ein wilt wolf er bleicket (3, 87); the niggardly are afraid to win "honor" for themselves: die gegen den eren ſchinent haſen, unt ſam die löuwen kreftik in den ſchanden (2, 396).

In a few cases princes or nobles are condemned for other things; so a weak king is informed: her künik . . ir gebt vrid', als ein geſchiuwe in einer gerſten (i. e. no one fears you) (2, 139), and in the same vein: waeret ir verſuocht, als des adelaren kindelin, — ſwelz in die ſunnen niht enſiht, daz tuot er hin, — iu waer' alſam geſchehen, ir waeret verworfen, als ir mueſet reht und unreht baz anſehen (ibid.). And a certain duke (of Venice?) is ridiculed for his bald pate with sparse hairs about it: mit ſinem igelvarwen glazze (2, 204).

Walther's hatred of the Papacy finds expression: ſin hirte (speaking of the ſtuol ze Rome) iſt zeinem wolve im worden under ſinen ſchafen (Wa 33, 30); and Reinmar von Zweter vents his wrath against the bishops of Mainz and Köln: Megenze unt Kölne, nu lit iuwer ruote dem riche uf ſime blozen rügge; . . ſo mak doch niht den arn vertriben ein mügge (2, 218); of the former bishop he writes: mit kranchalſe kan er wol ſwigen, unt mit ſtruzes ougen ſehen, mit luhſes oren runen, ſpehen, ſteinbokkes wis kan er wol berge ſtigen (2, 210). His idea seems to be: the longer the neck, the better chance one has of holding his own counsel.

Poetry reaches its lowest ebb in the similes which Neithart uses to characterize the rude farmers whom he delights to satirize. At the same time, it is to be remembered that he is heaping ridicule upon them, and that consequently his purposes are best served by grotesque comparisons, calculated to raise a laugh first of all. Characteristic in this light is the predominance of the swine, which occurs no less than six times: er gie limmend', als ein wildez eberſwin (3, 266), als diu ſwin, hort' ich ſi kerren, unt ſach ſi vaſte limmen (3, 189), ſo pfuchte er, als ein eberſwin (3, 382); appearance: ſin dikke troijen, diu im, als einer ſu der kübel ſtat (3, 225); gluttony: ſi wurden, rehte ſam diu ſwin, vol (3, 239).

Various animals serve as models of clumsiness; Neithart never wearies of ridiculing the awkward movements of the

farmers: ſin genappen (dancing) glich' ich wol ze einer ſaten tuben, diu mit vollem kropf uf einem kornkaſten ſtat (3, 246), als ein löu an einer keten, gant ſi an dem tanze treten (3, 258), ir ſpringen und ir umbhin ſwank glich' ich zuo den bokken (3, 196), ſi vuoren umbe, ſam die wilden bern (3, 198). And in general he ridicules their awkwardness: da vand ich alſo vil der toren trappen, die giengen, als die jungen genſ', entwer (3, 198), die oeden törper giengen enzelt, als ein gans uf einem iſe, diu ir genſel hat verlorn; ze einem ſtorhe ich ſi priſe, der ſin ſtorchel hat verkorn (3, 189), ſi muoſten alle von einander wichen, reht' als die pfawen ſlichen: ſi ſprungen, ir vuez' warn halb verlorn (3, 213), er get wol verſigelt, reht' als im ſi angebunden ein ſwines blaſe, alſo man den wilden hunden tuot (see p. 145) (3, 245), Eberhart der ſluok den Ebergeren, daz er, als ein rint, begunde reren (3, 224).

A number of comparisons attempt to characterize the uncouth noises made by the rude peasants, one or two of which we encountered at the beginning of this section. Twice the bear occurs: der bure ſprank hin, als ein tier, . . er ſnufet' als ein bere (3, 301), z'war, ſi gebent niht enpfor, und limment, ſam die beren (3, 196); once the hound: er limmet, ſam ein hund an einer keten (3, 225); the storm: er bruſet in dem huſe, reht ſam ein ſturmwint (3, 294); and even the bumble-bees; ſwen die törper, als die hummel, ſnurrent an dem reien, als ſi ſin enbrant (3, 225).

A larger number deal with the vehement, brawling conflicts which may not have been infrequent; here again the peasants are made ridiculous as far as possible. The following gives a good picture: nu ſchouwet an den wunderlichen kappen, wie er ſich wil erwueten, alſam ein vrecher vül an einem zoume (2, 80); and this is not bad: ſwen die törper . . als die bokke gein einander turrent (3, 225). Others are more colorless: glich rehte eime gule, den mürmum traten ſ' über den anger (3, 260), ſi gebarten alle wilden löuwen wol gelich (3, 277), gluejend', als ein ber er gat (3, 309), er iſt ſo ſchiehe, als ein wilder ſtier (3, 191), er iſt leppiſch und verheit ze törper ſtreit, glich ſam diu kelber brellen (3, 306).

Three unclassified cases conclude this group: den zweien bin ich viend, als zweien wolven (3, 244), heiles ich genande, ob er würd' kapfen, als ein rech[1]) (3, 193), ir geſiht was ſcherpfer, den die

[1]) I do not understand this.

dorn (referring to pictures which Neithart said he had made of some of his foes) (3, 305).

A large number of similes of unflattering import refer to various persons not distinctly named, but perhaps known to the contemporaries of the poet. Of these a considerable number deal with the ungetriuwe man, the ſchalc. This genus of man is pretty fully described by one poet: ungetriuwe man . . hat . . pfawen varwe unt haſen wank, ſchafes hut und vuhſes bruſt, . . ſin wolflich lip hat hennen vuoz, ſin kemlins rükke hat nateren zagel; von ſime kranken herzen gat ein urſprink aller miſſetat, untriuwen regen, der eren hagel (2, 367). In three cases the wolf serves for comparison: ein valſcher nider, der tuot gegen mir, alſam der wolf tuot gegen dem ſchafe (3, 103); iegelich creatiure erkennet wol ir zit, niht wan diu tier in menſchen hiute, diu ſint gotes widerſtrit, uzen menſche und innen wolf; nu vriz daz lamp (2, 243), möhten ſi'z geraten, wie gerne ſi daz rieten (die argen ſchalke), daz man guote vröude überal mueſe lan; ſo mueſe man ſam die wolve ſich gehan (1, 15). The ſchalc is slippery as ice: ſwer mir iſt ſlipfic als ein is (Wa 79, 33), he is comparable to the swine: wen der ſich ſtaeter tugent hat gevlizzen unt vellet uz der ſtaetikeit in laſter gar zeriſſen, dem ſwin ein ebenſpil er tuot mit willen (3, 373), or the serpent: merket, ob daz niht ſi ein krank, der den andern wil betriegen mit dem gruoze, und im hin nach ein kerder git, als einer ſlangen zagel, der bitters eiters iſt ſo vol (2, 174), and he is as free of falseness as the sea of waves: der mir dicke meine ſwert . . ſin lip iſt alſe valſchelos ſam daz mer der ünde (MF 213); he is like hail to the soul: diu zunge mueze haben undank, diu vor den liuten ſprichet alſo ſuoze, unt nieder ümbe ir herze lit: daz iſt der ſele ein hagel (2, 174). But he is repaid for his falseness: der ſchalk hat ſchalke ſitte, der tuo, ſwaz er welle, . . ſo muoz er doch ſmaheit liden z'allen ſtunden, alſam der valſche vogel tuot unt der vuhs vor den hunden (2, 384), ſwa diu reb' ſich bluemet, da vliuhet daz gewürme dan; des wines bluete mag ez niht gevrehen, noch geliden: alſo muoz erenblozer ſchalk der vromen lop vermiden, wan der boeſe niden wil iemer tugenderichen man (2, 333); den ſchilte ich, daz er ſtinket wirs, dan ein vuler rabe (3, 104).

Other examples are scattering. The poets have a lash ready for those who make false pretences: ez waenet maniger, daz er ſi, daz er nie wart, noch niemer wirt, und lebt doch in dem wane alſo vil gar nach gouches ſiten (2, 232), especially those who pretend

to be honorable and are not: ſwer aber durch guot wirt ſiner eren ane, unde doch leben wil, in eren wane, bi den eregernden liuten, reht in der maze er bi in iſt, als bi dem pfeffer miuſemiſt (2, 190). The man who overlooks his own faults to find those of others is here: er ſiht ſchanden vil uf einen man, der ſelbe nie eren gewan; ich glich' in eiterſlangen (3, 81). It is useless to attempt tasks beyond one's powers: wer me wil wizzen, dan er weiz, unt me wil kunnen, dan er kan . . der iſt ein unbeſinder man: wirt epfelmuoz uz bonenbluot? (2, 350). One poet would not be too hard on the evil, they have their own punishment: man darf den boeſen niwet fluochen: in wirt dicke unſanfte we, wan ſi warten unde luochen als der ſpringet in dem ſne . . wan ſi ſuochen biren uf den buochen (MF 65); another is more severely disposed: den boeſen wil ich niht eren: er ſol leben, als ein rint (3, 89); and another is quite vehement: ſi tugendeloſen geizegebele, ir dornik rat, ir diſtelik muot iſt guoten liuten alſo guot, alſam der wolf bi ſchafen in dem nebele (2, 205). The merker are like a cat seeking a mouse: ſi ſehent umb, ſam diu kazze nach der mus (2, 281). Vrou Künze's sweetheart is scorned: Vrou Künze, ja iſt iuwer trut under valken niht ein ar, kume ein löuwenkla unter andern tieren (2, 78). The gospel of cheerfulness is preached forcefully: ſam daz har diu milewe kan tougenlichen wol zerkiun, ſus kiuwet er ſin ſelbes neſt, der uppeklîche truret. er machet, daz durch vremde ſuezekeit ein herze ſuret, darinne er vermuret lit, als ein made, in einer ſchiun (2, 331). Contrasted with the exhortations to the rich to be generous, is an admonition to the would-be recipients not to do so much complaining, but to offer real service, else worse might happen: wer guot niht kan vür guot verdoln, ob der muoz holn ein leidez brennen, unt dar nach verbrante koln, dem widervert des vroſches ſunk, den nach dem ſenften ſtokke vraz ein gruener unk', als er verſtoln kam in den pfuol gevarn. ich meine, die dienſtgernde ſchar ſol dienen, dar durch tuot man ſie vröuden unt mit kraft bewar (3, 153). Of Mr. Henpeck we read even here: ir ja muoz ſin, ſin nein iſt niht ein wazzerſlak (3, 37). An unknown is compared to the basilisk: wem ſol ich dich gelichen? des baſiliſken erge (3, 387). A whole list of disparaging epithets is hurled at some unfortunate: her eſel, . . her ſwalwen-neſt, . . her entenſnabel . . her affenzagel (2, 384).

A few similes deal with the work of various poets. Three are found in the so-called Wartburgkrieg, where the different

men are rivalling each other in the sharpness of their opposition. Thus the Schriber is addressed as Her tumber gouch (2, 5), Her Terramer (Eschenbach) is apostrophized as follows: ein vroſch uz ſuezem touwe ſprank in eine heize gluot; unkunde vürte muejent manigen, der ſi ſuochen wil: dem vroſche ir wol geliche tuot; ir woltet ſuochen vurt an mir, des iſt iu gar ze vil (2, 7); in a third case several are disposed of at once: Walther, Reinmar, der Schriber, Biterolf hant genſe wan, ſo ſiu den wolf erkennent, unt welnt uz den ziunen gan (2, 7).

The unknown Her Wicman, a strophe addressed to whom is probably falsely ascribed to Walther, is subjected to three uncomplimentary comparisons: ſo jaget ir alſe ein leithunt nach wane . . er ſolte doch iemer han vor iu, alſo der weize vor der ſpriu, ſingt ir einz, er ſinget driu, daz gelichet ſich rehte alſo ars und mane (Wa 18, 1).

Of Der Mizener we read: der . . doenet vor uns allen, ſam diu nahtegal vor giren (2, 334); of Reinmar: du ſpelteſt, als ein milwe, ein har (2, 241), referring to his subtile and over-refined analysis; of several others: Her Walther und zwen' Regimar, ein Wolveram; der künſte ſtam mit ſange noch uz in loubet (2, 345); and of the meiſterſinger: der meiſter ſank, die uf der künſte heide gebrochen hant und brechent noch vil roſen ſpaeher vünde (2, 344).

A number of miscellaneous similes defy classification. A friend's laughter should be pure as the evening sun: friundes lachen ſol ſin ane miſſetat, luter als der abentrot (Wa 30, 14). Nobility is of the heart, not of birth, a strange anticipation of modern ideas: wer adellichen tuot, den wil ich han vür edel, ſwie man ſins adels ahtet niht gen eime zedel; nu ſiht man doch bekomen roſen von dem dorne (2, 258). Similarly another poet declares that clothes do not make the man, which he supports by three different examples: wie man die biderben ſiht, ſie ſint doch wolgekleit, vil ofte heit ein edeler boum vul' eſte . . ein brunne klar uz vulen lachen dringet; . . den pfawen ofte hat verſtigen des kraneches vluk (3, 113). A novel way of saying a man is beloved: er was ir in den ougen und in dem herzen niht ein dorn (2, 144). Advice from two fathers: die rede ich in din herze grabe: wil ſi da inne weſen niht, als einem vogel, der e zit von neſte vliuget, dir geſchiht (1, 369); ez ſtozent künige lant an dich . . enpris dich in, daz iſt min rat, daz ſi ſich muezen gelimpfen, als ein wolf, der vor dem löuwen ſtat (1, 7). Two

nondescript similes: iſt er guoten wiben zam, unt ſin zung' an ſchelten lam, ſo bluet im der tugent ſtam (3, 205); wolhin, ir edelen hantveſten, welt' ir ouch niuwen, als manen gleſten, muoz ouch ſi alzit bereit, wil man die warheit meſten, als uns wil lügen ſich mit kunden werren (3, 373).

We have already discussed those similes which deal with the poet's lady-love. Besides these, a considerable number treat of women in general, or women other than the adored one. These are largely favorable, but not all are so. We may first cite several passages in which the similes are lavished upon the same persons. In all these cases the subject of comparison is wip, i. e. woman generically: wip, aller guete ein viol, triuwen bach, minneklicher tugende ein triuteklicher garte (3, 360), ſwaz bluete meie bringet, ſwaz bluomen heide und anger treit, ſwaz nahtegal geſinget, daz iſt ein niht, uf minen eit, gegen wibes werdekeit (2, 390), ſwaz uz ſuezem done erklinget, ſwaz der walt des loubes treit, ſwaz diu heide bluomen bringet, ſwaz diu nahtegal geſinget, daſt gegen wiben ungereit (2, 391), milte ein übervlüzzik bach, aller guete ein brunne klar, edler wurzegarte ſin . . aller zuht ein werder ſtam, rehter maz' ein bluender aſt, liljenzwig in lebendiger ouwe (3, 398), and finally a monstrous passage, exhibiting the utter lack of taste and mad straining for hyperbole of the poet, who loses what effect he might have gained by the very heaping up of similes which he took such pains to exhibit: noch ſuezer den der dürre ein regen, . . noch ſuezer den ein kueler wint dem heizen pilgerine, . . noch ſuezer den in löuwenhizziger ſunne ein ſchate ſchine, noch ſuezer den des löuwen welf irs vater kwikkendiger gelf, . . noch ſuezer den dem adelar in ſiner muze ein brunne klar (he hits by chance on a really pretty notion), noch ſuezer den der honiktrage (bee) der bluete honikſaffik nage, noch ſuezer den dem ſalamander viuwers wage, noch ſuezer den der erden zins dem moltwelf . . noch ſuezer den dem viſche dunke wazzers glins, noch ſuezer den den vogelin morgens vrone, noch ſuezer den dem lebartin dri roubes gernde ſprünge ſin, noch ſuezer den dem pantier tuot ſins ruches ſin: noch ſuezer iſt der formelicher vröuden tak, der dir uz wibes bilde blizzet durch din ougen in dins herzen eigen (3, 394).

The sun is a favorite in comparison, there being various types, from saying that women are like the sun: er vro muoz ſin der wunnen die dem liehten ſunnen gelichent ſich (2, 305), to the

idea that women give as much joy as the sun: reht als diu klare sunne durchliuht den tag in diser zit, also ervröut diu vrouw' des mans gemuet (3, 375); women are the sun of society: ach, welt, din hohste wunne git doch vil sender noete; din spiegelliehte sunne ist wibes nam; a pure woman's glory is like the light of the sun: ein reine wip . . kleidet doch ir tugent . . daz si vil wol gebluemet gat, alsam der liehte sunne hat einem tage sinen schin luter unde reine (MF 24); she stands out among the rest as the sun among stars: swa ein edeliu vrouwe schoene reine . . durch kurze wile zuo vil liuten gat . . alsam der sunne gegen den sternen stat (Wa 46, 10); other similar examples 1, 335; 1, 357; 2, 183; 2, 306. Not dissimilar is the comparison with the morning-star: ich lob' dich vür den morgenstern, der gen dem tag uf dringe (3, 357). But the lode-star has nothing to do with beauty: wip, werltlicher vröude ein leitestern (3, 452).

Several comparisons, few of them notable, employ phenomena of vegetable nature; a few examples will suffice: ach miner wunne ein bernder rebe (2, 364), wip sint ane lougen bernder wunne ein meienris (2, 314), similarly 1, 365; 1, 373; 3, 357; 3, 387; 3, 452; 3, 468k. Slightly more significant are the following: kunnet ir mit zühten sin gemeit, so stet diu lilje wol der rosen bi (Wa 43, 31) (these are the two prime factors of facial beauty, as good bearing and cheerfulness of beauty of character), reiner wibe suezez lachen mak baz sendez truren swachen, danne ein blueterichez hak (2, 391), ein unwip und ein vrouwe, die sint vor got so gar gelich, alsam ein ros' in irme bluot, und ouch ein distel in der sumerwünne (3, 150), nu merket wie der linden ste der vogele singen, dar under bluomen unde kle: noch baz stet wiben werder gruoz (Wa 43, 33) (i. e. it is becoming to women to give kindly and gracious salutation), swaz ein vrouwe tugende hat, diu muoz uz ir herzen grunde gan, sam daz saf uz wurzen gat in vil mange bluome wolgetan (2, 59).

Two others are of favorable import: ein reinez angesihte, daz touwet regen suezen lust in mannes herz' (3, 150), da geilent wip minne gernder manne lip, alsam daz tou den gruenen kle (2, 323).

In Neithart's dance-songs occur a number of references to the peasant women, some indifferent, some disparaging. Several characterize the immoderate love of dancing exhibited: hoher, denne ein hinde, si do sprank (3, 229), si vert, reht' sam ein

vogel, enbor (3, 215); and the old women are not far behind: ein altiu diu begunde ſpringen, hoh, alſam ein ki3, enbor (2, 116), ſi ſwank ſich uf, reht als ein vogel (2, 118), ich an einem beine mak ſo drate geſpringen, als ein ki33elin (3, 211), and of the dancing in general we read: ſam die kranche ſwebent ſi enbor (3, 196).

Other examples defy classification. Women's gratitude is elusive: nu vert entwer ir habedank . . als ein marder, den man hat in eine lin gebunden (2, 45); a woman who gives her love to a false man is severely condemned: ſi ungenaeme wolkengüſſe . . diu alſo miſſewenden lip (2, 198); the famous old reproach belongs here: wib unde vederſpil, die werdent liht3am; ſwer ſi 3e reht lucket, ſo ſuochent ſi den man (MF 10); the shamelessness of the harlot is scored: riberlin, da3 ſich vor manne, noch vor wiben ſchamt, und als ein wilder wolf iſt unge3amt (2, 32). The daughter protesting her right to choose a sweetheart claims that the hungry crow leads a different life from the satisfied one: muoter, ir habt einen man, der iuch wol triuten kan: der ſaten kraw' und ouch der wan, der leben iſt ungeliche (3, 233), The buzzing of a bee is used to characterize the insistent talk of women: di33e jar waren ir wol drie, di ir in den oren lagen, als ein bie, ſo ſ'iemer kamen dar (3, 243).

Two indifferent examples conclude this section: die er ſo fere minte, diu hie3 Berſabe, wi3 ſam der ſne, da bi gemiſchet garwe mit der roſen varwe (3, 358); women should wear ein hemede wi3 alſam ein ſne (2, 184).

The tendency of these poets to aphoristic utterance has been noted. It is then quite in order that we find a considerable number of similes which we may call, for want of a better term, philosophical. They deal with general ideas about men, the world, God, love, and various abstract conceptions. A number take the form of advice intended to regulate human conduct, the purpose being frequently plainly stated. Thus in the following case, where the characteristics of the different animals are assumed to be familiar: ein wolf, der ſol dem löuwen ſin gar undertan, der hunt dem wolf, der vuhs dem hund . . der löuwe der bezeichent uns den edelen man; der wolf den argen herren, der die armen liute roubet offenbar; der hunt des lekkers munt; der vuhs den valſchen man . . wis alſo du ſis, wirt niht ein wolf . . vliuch vuhſes liſt und wolves ſite (3, 96). The sun is not more

becoming to the day, than a sense of shame to a man: ſo enzierte diu ſunne niht ſo wol den tak, als ſcham den man (3, 440); generosity is like the sowing of seed: diu milte lonet ſam diu ſat, diu wunneklîche wider gat dar nach man ſi geworfen hat: wirf von dir milteclîche (Wa 17, 3); worthy deeds are like grain, which contains chaff, but also good food: vil maniger jiht, was ſchaden bringet werder tat: merkt an, diu ſat diu hat ſpriuw' und treſſungen, die man niht hat geſwungen, der hülwen ſwach iſt aber niht gelungen: ie bezzer grunt, ie mer diu ſat der hülwen an ſich vazzet (3, 131); faint heart is as ineffective as a tiny rill: ein kleiner muot erwirbet ſelten hohiu dinc; ein groz urſprinc daz mak ſich wite giezen, unt kleiniu wazzer vliezen ouch gerne in diu grozen her (3, 129); but overweening confidence is equally fatal: nieman ze ringe wegen ſol die viende ſin: ſwie kuen' ein ſwin ſi, doch ſo vil der hunde ez dan ziehent ze grunde . . ob des igels rükke ſi ſcharf, doch vindet man den hunt, unt der im ſine tükke gelonen kan (3, 129); generosity and strength make a good combination: ſwa milte und ellen ſich geſamnet beide, daz ziert den lip, alſam der kle die heide (2, 198); similarly: guot bi guotem muote zimt wol, ſam dürrer ſat ein regen (3, 134); lack of trust in God is punished: getrüweſtu niht gote . . din guot ververt, als ein geſtüppe, daz da in der ſunnen vliuget (3, 95); self-control is the hardest of all: wer ſleht den lewen? wer ſleht den riſen? . . daz tuot jener der ſich ſelben twinget (Wa 81, 7).

Love is considered from various different standpoints. It drives away sorrow: hat ieman ſorgen ſwaeren bunt . . der ſtriche wiplich guete da, alſam ein tou, ſin not zergat (1, 365), liep noch liebe liebes gan von herzen wol, unde ſwendet ſiniu leit, alſam diu ſunne kalten ſne (2, 323); or it simply brings joy: ſwa ein werdez wip an lachet einen minnegernden man . . des muot muoz geliche ſtan hoch der ſunne: ſin wunne iſt ob aller wunne (2, 48), den gruezet wol ein lieplich wip . . ſin muot der vliuget alſo ho, alſam der edel adelar (1, 13), dem ſi liebe wil verjehen . . da iſt wunſch und nieder breſte, wan ez vröude in vriundes herze enzündet, diu vlogzet geliche dem zitvogel in dem neſte (1, 208); both lovers feel the joy, which is like that of spring: ſwa ſich liep ze liebe zweiet, hohen muot diu liebe git; in der beider herze meiet ez mit vröuden elliu zit (2, 46). On the other hand love can have the opposite effect: miltou gruenez luop machet toup: ſus toubet diu minne mangen man (2, 224),

minne, dine luſteroſen hegent ſcharpfen dorn (3, 396). There is but one right kind of love, the others are slippery as ice: diu liebe ſol von herzen komen, unt haben mit ſtaeter triuwe pfliht, uf alle verluſt und uf gewin, die ander liebe ſlipfik ſint, alſam ein is, daher, dahin (1, 376). Kisses are love's roses: küſſen iſt der minne roſe (2, 60). Love should be straightforward: ſwa liebe haft uf ſwalwen zagel, valſch iſt ir pfat (3, 142). Love's power is twice exemplified: Venus . . du legſt manges ſchallen, ſam wazzer ſtoup (2, 224); daz in ein wip betwingen mak . . er lerche, ſi ein valke ho . . daz ſint vremdiu maere (3, 37).

Much obloquy is borne by die welt, which seems to mean for the most part human society, and is almost equivalent to mankind, but at other times includes all the outward circumstances of life. Walther notes the outward beauty and inward corruption of the world: die welt iſt uzen ſchoene, wiz gruen unde rot, und innan ſwarzer varwe, vinſter ſam der tot (Wa 124, 37); others use still stronger expressions: welt ein ſündik tal (3, 29), welt ſtank alſam ein vuler hunt (3, 41), welt, dich hat, als ein windesbrut, nit unde haz durchvarn (3, 330); it is transitory: vrou Welt, ir ſmelzet ſam der ſne (3, 72), der welte pris ſmilzet, ſam ein is (2, 251), welt, we dir we! . . riſe dir golt, alſam der ſne, du wolteſt dur din gitikeit, ſtuende ez an diner wal, noch me (2, 248). Rather good is the comparison of the world with the sea: diu werlt gelichet ſich dem mer, daz iemer tobet und ündet über maze und ane wer: alſo tobet und ündet der werlte leben mit gelicher geſelleſchaft (2, 208). The world plays with the poet, as one plays with a kitten: du ziuheſt mir den halm, als einer jungen kazzen, vor (2, 233).

A number of ideas about God occur; he sees all: diu gotes ougen ſint ſo klar, daz ſich vor ime verbirget niht, ſo kleine, als iſt ein milwe (2, 236); we cannot fathom his wisdom: uns ſeit diu ſchrift, daz unſer ſin nach gotes kunſt ſich rihte, ſam gegen des liehten ſunnen ſchin der vledermiuſe geſihte (3, 414); his gifts are as many as the leaves of the forest: er git dir gabe manikvalt, me, danne loubes habe der walt (1, 364); du bluejeſt in dem reinen muot als in der liehten ouwe ein bernder boum (2, 269), du ſuezeſt in ſin unde muot al alſam daz tou die bluomen tuot (2, 271).

The transitoriness of human life and strength makes some impression on the poet's mind: mir iſt von den kinden da her mine tage entflogen mit den winden (MF 120), miner jare vriſt enwek ſo

rehte balde ſchiuzet, daz ein bach niht vliuzet ſo drate uz velſe, noch uz hage (2, 333), als ich gedenke an manegen wunneclichen tac, die mir ſint enpfallen gar als in daz mer ein ſlac (Wa 124, 15). The foregoing looked back, the following considers the future: bi der ſunnen kere bezeichent mir der ſchate min, daz im glich zergat min leben (2, 333); and the loss of strength when death approaches is not overlooked: ſo wirt din kraft, din hohiu maht, ein milwe ez übertruege (2, 344).

A number of incontestable propositions relating to abstract conceptions are advanced; joy is fleeting as the flowers, nieman kan hie vröude vinden, zi zerge, ſam der liehten bluomen ſchin (Wa 42, 11), bi der bluomen glizze ſpür ich unſtaeter wunnen ſchin (2, 333); skill promotes good breeding, kunſt iſt der zuht ein bluendez zwi (3, 372), and soars high above other things, wie diu kunſt mit ſchalle in adelares wiſe var (2, 15); punishment is useful: ein ſtrafen . . menet, ſam ohſen tuot ein gart (3, 117); jousting gives the death-blow to dishonor: der turnei iſt der ſchanden hagel (3, 36); daz wort (nein) iſt herter, danne ein ſtein (2, 181); thoughts can soar higher than eagles: gedank kan wol ob allen arn hoch in dien lüften ſweben (2, 259); the sin of the world is like billows in which we are tossed to and fro: wir ſweben in der ſünden ünden (2, 208); outlawry is a bitter herb: ahte iſt ouch ein bitter krut (1, 370); fodder is like poison to a nobleman's wealth: azzunge iſt herren habe me vergift, dan nateren zagel (2, 210); mockery is not easily stopped, when once started: unbeſcheiden ſpot . . ſlichet umbe und umb entwer von dem ze dem, alſam ein ſwal (3, 465); modesty is like a blossom: diu ſcham in eren garten iſt ein bluendez zwi (2, 250). Sorrow and care are bid to depart like winter: ſtrichet von dem lande ſam der winder, von uns hin (2, 49); injustice and violence are likewise apostrophized: unreht, gewalt, ze valle ſte din brügge, ſtaete als ein tou ſi ir rippe und ouch ir rügge (2, 188).

A few miscellaneous examples conclude this subdivision. The spirit is in opposition to the flesh: der geiſt ie widerſtreit vleiſchlicher gir, als ſunne tuot dem touwe (2, 183). Winter is heavy as lead (3, 468n). The firmament is round as an apple: hol, ſinewel, als ein apfel (3, 146). Some say the greatest minds have been, but consider the rain and the wind: es jehent die ſenes blinden, die hoſten meiſter ſint geweſen an kunſt, an leſen . . die

ſint betrogen: pruevet, regen mit den winden, die habent hiute alſo groze kraft . . als über zweien tuſent jaren meiſterſchaft ſi daz gebogen (3, 143). If I get what does me no good, it is like hitting the water: eſt als ein ſlag in einen bach, ſo niht vervat, ſwaz man mir git (1, 296). To be drawn into the nettles is a paraphrase for poverty: ir vil manik iſt in der nezzeln gezogen (3, 37).

Finally we have a number of similes which cannot be classified under any of the sub-heads thus far adduced. Scarcely any two are at all alike, we can only cite them one after the other. Three of them refer to colors: eren van (*Fahne,* banner) . . wizer, danne ein ſwan (2, 324), ein ſamit gruen' alſam ein gras (3, 335), Lanze eine joppen treit, diu iſt parchatine, vil gruener den der kle (3, 309). We encounter the melting of the snow: ſo der Miuſeberk zerge, ſame der ſne, ſo lonet mir diu reine (2, 92); the brightness of the sun: ſpiegel . . noch klarer, dan der ſunnen ſchin (2, 211), toht, viuwer, wahs drilich gibt ein liht, ſam der ſunnen ſterne (3, 389), diu ſunne und ouch der mane gelichent ſich ir ſchoene niht, oder ich enkan niht ſpehen (3, 275); the swiftness of the deer, unt waer' ez ſneller denne ein re, ich ſchüz' ez zwar (3, 368b); the elusiveness of the fleeing hare: ſchellich haſe in walde und uf gevilde wart nie gar ſo wilde, als min vröude iſt (2, 139); the speaking of the parrot: ich wolte, daz der anger ſprechen ſolte, als der ſitich in dem glas (1, 112); the ferocity of boar and wolf: man ſiht . . den wolveszan enblekken (2, 139), kuener, dan ein eberſwin (2, 380); the poison of the serpent: ez wont ein wurm in einem hol . . er iſt ſnabelraezer, danne ein vipernater muge ſin (2, 250); the bewildering profusion of trees in a forest: manigen hohen maſt, als einen wilden walt (2, 17); the beauty of the morning: mit ſchrift hat er in ſolher aht die welt erliuhtet ſchone, alſam die timberhafte naht des liehten morgens vrone (3, 412); the instability of the clover: ein varnden lon erwürbe ich wol, davon ich einen ſumer möhte lachen: als ich denne den erwürbe, der waere unſtaete, ſam der kle, mit den bluomen er verdürbe, ſo mueſt ich werben aber, als e (1, 309); the leaping of the grasshoppers: wie die finger (cut off in a brawl) muezen ſpringen, uf der ſtrazen überal, als die höuweſchrekken in dem gras (3, 289); the sound of the partridge: ſo buzt diu minne, reht ſam ein rephenne (3, 217). Hard hearts are likened to the mountains: daz gebirge herter herzen (2, 343). The soul changes like the fields when winter is coming: din gemuete hat ſich gar verkert,

als diu heide mit der bluete (3, 230). Winter and snow become flowers and green to the happy lover: mich dunket winter unde ſne ſchoene bluomen unde kle, ſwenn ich in umbevangen han (MF 6); the world is full of roses, when the lover beholds his sweetheart: ſwenne ich min vrouwen ane ſihe, mir iſt, wie'z allez roſen trage (1, 10); but flowers are of no avail when lovers must part: waz helfent bluomen rot, ſit ich nu hinnen ſol? vil liebiu friundinne, die ſin unmaere mir, reht als den vogellinen die winterkalten tage (Wa 89, 19). His heart leaps as at finding a nest full of birds: endelich daz herze min wepfet in dem libe, ſam ez habe vunden ein neſt vollez vögellin (2, 132). A goodly knight blossoms when rewarded like a flowering twig in the sun: gegen glanzer ſunnen bluender zwi entſloz ſich nie ſo ſchone, alſam ein ritter wandels vri gegen dem lone, den ere ze gebene hat (3, 164).

A number of riddles, of which as we know the Middle Ages were very fond, contain comparisons, and so are entitled to a place here, especially as all the similes are of the first degree. Walther tells us of ein michel wunder . . er bizet da ſin grinen niht hat widerſeit . . ſin wolkenloſez lachen bringet ſcharpfen hagel. ſwa man daz ſpürt, ez kert ſin hant und wirt ein ſwalwen zagel (Wa 29, 4). Others follow without comment: eſt lihter, danne ein loub, und iſt noch ſwaerer, danne ein bli; eſt grozer, dan ein berk, gevueger, danne ein kleinez müggelin; eſt bern groz, ſwenne ez verlat die vuoge (2, 217); ein wunderlichez kunder wonet nu den herren bi . . iſt ein zwi die ſchande hat verhouwen . . . ſlange in dem buoſem, wolf bi jungen ſchafen; ez ſlindet ſilber unde golt unde iſen, alſo ein ſtruz (3, 23); mir loufent valſche hunde vor unt jagent, daz in iſt tiure; mit liſten volge ich irme ſpor unt vuere doch daz ſie jagen. ir iſt klein, die jagent die rehten vart: vert was ez unde iſt hiure: ane dank ſo muoz ein hovewart vor ſlehtem winde erzagen. der valſchen hunde iſt al ze vil, der rehten iſt gar kleine; ein ſlehter hunt wol mak unt wil erjagen daz wilt aleine; daz wilt iſt hoher vürſten ſpil: wis man, rat, waz ich meine (3, 20).

If we sum up the references to natural phenomena which are found in the similes of the first degree, we get the following results, which are however too complex to be exhibited in tabular form. We start with inanimate nature.

The sun occurs 47 times. Specific details are brightness, 18; brighter than moon, 2; than stars, 1; than a gem, 1; too

bright for eaglets, 1; bright when unclouded, 1; beauty, 8; more beautiful than moon, 1; adorns the day, 2; gives joy, 2; height, 5; heat, 1; dispels snow, 1; dispels dew, 1; changes course, 1; sets, 1.

The moon, 11 times. Less bright than sun, 2; bright, 1; shines upon all, 1; beauty, 2; less beautiful than sun, 1; full moon beautiful, 2; gives pleasure, 1; phases, 1.

The stars, 10 times. Bright, 1; eclipsed by sun, 1; hides behind cloud, 1; morning-star beautiful, 2; do. bright, 2; do. brighter than smaller ones, 1; star Tremundan, steadfast, 1; leiteſtern guides, 1.

The day, 11 times. Bright, 4; superior to night, 1; special days giving pleasure are ſumertak, oſtertak, oſterlichertak, ſunnentak, each once; day gives pleasure, 1; dawn gives pleasure, 1.

The night is inferior to day, 1; dark 1. The abentrot is beautiful, 1; pure, 1. The morgenrot is pleasurable, 1. The clouds are high, 1; morning is beautiful, 1.

The fountain or spring, 10 times. Constant flow, 6; clear, 2; space covered, 1; may spring clear from a dirty pool, 1. The brook, 5 times. Constant flow, 3; swift, 1; futile to strike it, 1. Water, 4 times. Will not enter stone, 1; futile to strike it, 2; lays dust, 1. The sea, 6 times. Deep and wide, 2; has many waves, 1; surges, 1; is unruly, 1; ships leave no track, 1. Waves are powerful, 1. Small streams flow into large ones, 1.

Rain, 9 times. Falls every year, 1; falls steadily 1; gives pleasure (in May), 3; sweet to the crops, 2; makes things grow, 1; unpleasant (wolkengüſſe), 1. Hail is unpleasant, 2; destructive, 1; does not fall from clear sky, 1; ruins trees (ſchur), 1. Snow, 11 times. White, 5; melts (in sun), 3; falls thickly, 1; unpleasant, 1; jumping in it is vain, 1. Dew, 9 times. Forms drops, 2; gives joy, 1; sweetens flowers and clover, 2; evaporates (in sun), 2; inconstant, 1; moistens field, 1. Ice, 4 times. Slippery, 2; gray, 1; melts, 1. The crash of thunder is soon over, 1. Fog is dark, 1.

Wind, 7 times. Changeable, 1; blows every year, 1; swift, 1; roars (ſturmwint), 1; strong (windesbrut), 2; sweet to the heated traveller, 1. Stone is hard, 3; impervious to water, 1; flint emits sparks, 1; is hard, 1; ruby is bright (in sunlight),

2; marble is hard, 1; magnetic stone attracts iron, 1. Lead is soft, 1; heavy, 4. Mountains are hard, 1. Dust in sunbeam is variable, 1.

May, 18 times. Brings joy, 7; beautiful, 5; satisfies longings, 1; surpasses other months, 1; brings color, 1; brings flowers, 1; dresses nature, 1; rejoices nature, 1. Winter, 4 times. Unpleasant, 1; flees the land, 1; subdues birds, 1; destroys color, 1.

Next we take up vegetable nature. Two similes treat of nature in general: nature's dress in summer is beautiful, 1; nature is rejuvenated, 1.

Flowers, 16 times. Beautiful, 5; give joy, 5; bloom in spring, 1; spring up, 1; conceal honey, 1; are choked out by weeds, 1; pass away, 2. Roses, 35 times. Beautiful, 9; sweet, 1; beautify bushes, 1; bright color, 14; perfection of flowers, 2; bloom (in spring), 2; bud opens, 1; superior to thistle, 1; set off by lily, 1; grows in among thorns, 1; has thorns, 2. Lily, 7 times. Color, 4; bright, 1; beautiful, 2. Violet, 4 times. Beautiful, 2; dainty, 1; superior to nettle, 1. Camelia is beautiful, 1. Apple-sauce cannot be made out of **bonenbluot**, 1. Hop-flowers have pretty color, 1.

Clover, 6 times. Green, 1; beautiful, 1; adorns the field, 1; springs up, 1; brings joy, 1; transitory, 1. Grass springs up, 1; is green, 1. Seed produces fruit, 1; rewards the sower, 1. Crops show chaff, 1; and weeds, 1; are better in good soil, 1; need rain, 1. Weeds spoil the garden, 1. Thistles spoil garden, 1; inferior to rose, or to wheat, 2. Nettles unpleasant, 1; inferior to violet, 1. Wheat is superior to chaff or thistle, 2. Chaff is worthless, 1. Corn has chaff, 1. Grapevine is productive, 1; is bad when wild, 1. Herbs are bitter, 1; have sweet odor, 1. Healing-powers are in **triafel**, 1. Thorn-bush bears roses, 1; is beautified by roses, 1. Blossoming hedge is pleasurable, 1. Garden is productive, 1; herb-garden is **edel**, 1. Thorns are unpleasant, 1; sharp, 2. Sap goes up into blossoms, 1; and forms them, 1.

Fields, 9 times. Bear flowers, 3; bear roses 1; bright, 1; beautiful, 1; sparkle when bedewed, 1; lose their beauty, 1.

Forest blooms, 1; bears many leaves, 2; has many trees, 1. Trees bloom, 2; drop fruit, 1; without bark are doomed,

1; have rotten branches, 1. Linden is beautified by birdsong, 1. The cedar's top grows high, 1. The beech does not grow pears, 1. The willow-rod is supple, 1. The branch in bloom is beautiful, 8; it withers when frozen, 1; puts forth green, 1; bursts out in bright sun, 1. Leaves spring forth, 1; light, 1; are killed by mildew, 1. The trunk is fruitful, 4; flourishes, 2. The apple is round, 1. Green wood is better than rotten; wood crackles in fire, 1.

Twenty-seven different varieties of bird occur. First birds in general, 11 times. Birds love the dawn, 2; are joyful by day, 1; fly high, 2; sing sweetly, 3; hate winter days; flop in nest before fledged, 1; perish if they leave nest too soon, 1. The eagle, 16 times. Flies high, 6; peculiar flight, 1; grand bird, 1; superior to falcon, 2; strong, 1; stronger than a fly, 1; loves a clear spring, 1; tests his young by the sun, 2; leaves no trace in the air, 1. Falcon, 12 times. Flies high, 1; flies beautifully, 3; flies strongly, 1; borne up by feathers, 1; inferior to eagle, 2; preys on the lark, 1; has brown eyes, 1; a handsome breast, 1; is used for hawking, 1. Nihtingale, 5 times. Sings, 2; outsings the vulture, 1; is joyous, 1; dies of broken heart, 1. The swan sings before it dies, 4; is white, 1. The swallow flies swiftly, 1; its tail jerks in flight, 2; it shoots back and forth, 1; builds an ugly nest, 1. The cuckoo is ignoble, 1; a fool, 2; tries to be what it is not, 2. Hunting-birds get food in the air, 1; chase birds, 1; are easily lured, 1. The raven is an eater of carrion, 1; smells evilly, 1; is not a game bird, 1. The crow is no falcon, 1; greedy, 1; flees the hunter, 1. The lark is weaker than the falcon, 1; flees the falcon, 1. The peacock has notable color, 2; and gait, 1. Geese are awkward on the ice, 1; fear the wolf; goslings are awkward, 1. Storks do not harm crops, 1; are betrayed by their long bills, 1. The crane has a long neck, 1; flies clumsily, 1; flies above the peacock, 1. The ostrich has powerful eyes, 1; swallows metals, 1.

The following are of single occurrence: the parrot can talk; the partridge **buʒt**; the owl sees by night; the duck's bill is ugly; the **muſar** feeds on small fry; the vulture does not sing sweetly: the quail is easily lured in the corn; the sated pigeon is clumsy; the hen has ugly feet; the bustard is

ugly; the hawk is swift of flight; the isvogel moults before death.

Twenty-four species of animal occur, exclusive of the fabulous. The lion, 13 times. Noble, 2; courageous, 1; strong, 3; stronger than wolf, 2; stronger than others, 1; uncontrollable, 1; hard to slay, 1; awkward dancer when chained, 1; awakens his dead young, 1. The dog, 16 times. Greedy, 1; stronger than fox, 1; weaker than wolf, 1; howls when chained, 1; to be feared in the pack, 1; when unruly, has pig's bladder tied to him, 1; prone to smell bad, 1; greyhound best, 2; greyhound eluded by hare, 1; watch-dog and the hound are no hunters, 3; leader of the pack may lose the scent, 1; brakke is the hunter, 1; the shepherd-dog is kind, 1. The wolf, 16 times. False, 2; shows teeth, 3; savage, 2; hated, 1; untamed, 1; weaker than lion, 2; stronger than dog, 1; eats the sheep, 2. Swine, 11 times. Seeks filth, 2; makes vile noises, 4; greedy, 1; not to be ornamented, 1; restless when put in a bag, 1; bold, 2. The bear, 8 times. Clumsy, 1; greedy for honey, 2; strong, 1; big, 1; characteristic noise, 2; savage, 1. The fox, 6 times. False, 2; cunning, 1; eats ignoble food, 1; weaker than dog, 1; is abused by dogs, 1. Cattle, 5 times. Ohsen are guided by a goad, 1; calves bellow, 1; the steer is savage, 1; leads no enviable life, 1; falls heavily, 1. The hare eludes the hound, 1; by his jerky gait, 1; is swift, 1; but timid, 1. The horse and the charger are superior to the ass, 2; horse is heavy-footed, 1; foal is frisky, 1. The bucks butt in fighting, 1; are awkward, 1; goats are ignoble, 1; some are clever climbers (steinbok), 1. The cat watches out for mice, 2; kittens play with straws, 1. The stag is noble, 1, the deer is swift, 2; and can jump high, 2. The ass is a fool, 1; cowardly, 1; inferior to the horse, 1. The ape is a fool, 1; his tail is ugly, 1. The lamb is weak, 1; the sheep has a thick hide, 1. The porcupine is bristly, 1; its back is sharp, 1. Animals are swift, 2. The weasel runs swiftly; the mole loves the earth; the camel has a crooked back; the luhs has sharp ears; mouse-dung is worthless.

Smaller animals and insects are represented also. The bees draw sweetness from flowers, 1; love the honey, 1; buzz, 2. The fly is weak, 2; quick-moving, 1; food for swallows,

1. The serpent has a poisonous tail, 3; bites sharply, 1; is false, 2. The mite is small, 1; weak, 1; can split hairs, 1; and chew them up, 1. The fish loves water, 1; flops in the net, 1. Worms seek blossoms of the vine; the snail is slow; the spider can spin; the geſchiuwe is harmless; the frog who makes too much noise is eaten up; the bat cannot see clearly; grasshoppers jump about in the grass.

Finally the fabulous creatures. The pantier has a sweet voice, 1; and a sweet odor, 1; which he himself loves, 1. The trache has a red gullet, 1; is savage, 1; and bold, 1. The einhürn' flees to a maiden's lap, 2. The lebartin loves his three leaps for his prey; the salamander loves fire; the basilisk is cruel; gamalion changes color at will; fenix is rejuvenated.

We now come to similes of the second degree. While some of these are quite as prosaic or absurd as some of the first degree, the percentage of poetic thought and imagery would doubtless be much higher here than in the other class.

The poet's lady fades as do the flowers of the field: reht, alſam der bluomen ſchin, vor dem walde, wirt gevelwet, alſo balde truebet unde ſelwet ſich diu liebe vrouwe min (2, 315); similarly in the following: ich geliche mine vrouwen ſicherliche roſen in den ouwen, die der liehte meie lat wunniklich da betouwen und in riche varwe git dur ſchouwen, diu doch ſchiere ein ende hat (2, 315). Her face bears roses strewn upon the snow: roſen rot geſtröut uf wizen ſne ſint der lieben under ougen (2, 336). She is like summer, sowing flowers and green in his heart: ſi iſt min ſumerwunne, ſie ſaejet bluomen unde klê in mines herzen anger (MF 69). She puts up her ruddy mouth like a rosebud opening: reht alſam ein roſe, diu ſich uz ir kloſen lat, wenne ſi des ſuezen touwes gert, ſus bot ſi mir ir zukkerſuezen, roten munt (1, 9). Flowers take their color from the sap of the plant, so also the lover's countenance: ein ieglich wurze verwet nach ir ſaffe ir bluomen bluot; als ouch diu werde minne ir vriundes bilde tuot (2, 252). Virtue makes the knight's heart to bloom, as does the dew upon the earth: ſam daz griez von touwe durchgozzen bluemt den plan, alſo bluemet ſin herze diu tugent (3, 164). A blooming rosebush seems to smile upon the field: Guete, Milte, Êre, ſi bluoten, als ein roſenzwi, daz uf der heide ſmieret (3, 335). Christ's flowers proclaim a rapturous

summer: min fröide wart nie ſorgelos unz an die tage daz ich mir Kriſtes bluomen kos, die ich hie trage. die kündent eine ſumerzit, diu alſo gar in ſuezer ougenweide lit (MF 210).

Dewy grass sparkles brightly when the sunlight falls upon it: nu hat getan ſie Iſt vür ſin Was (i. e. he has improved) alſo herten ſprunk, der ſin lop daz durliuhtet, dan diu ſunnen ein meientouwik gras (2, 219). The dews and showers of May make the grass green and luxuriant: da von hat mir mit meiſterſchaft der minne kraft min herz geſaft, daz ez mir gruonet z'aller zit, reht als ein gras, daz touwik naz von des meien tüfte wirt, davon ez ſaf unt gruene birt (1, 346). He who sows on dry and sandy soil need not expect crops: ich min dieneſt han geſat an ein ſandigez ſunnen brat, da nimmer niht wirt von gemat, daz derret mich (3, 468p). The clover springs up, but fades again, and so do the flowers: ſwer hiure ſchallet und iſt hin ze jare boeſe als e, des lop gruonet unde valwet ſo der kle. der Dürnge bluome ſchinet durch den ſne, ſumer und winter bluet ſin lop als in den erſten jaren (Wa 35, 11); similarly the clover is withered by the snow: hochvart iſt uf der tugenden le ein bluender kle den nimmer me verſalewet keiner ſchanden ſne (3, 120). Various abstract conceptions are brought into comparisons with plants. A lie, for instance, is a plant which never withers: lüg' hat ſamen und ein krut, des wurze niht erdorren wil (2, 252); Fickleness has sowed her seed, bearing false fruit: in dirrer witen werlde kreizen hat irreſamen uns geſat ein vrouwe, iſt Wendelmuot geheizen, der vruht birt mangen valſchen rat (2, 313); Dicing is a plant with poisonous seeds: ez iſt ein wurz, diu ſchaden birt, von der leiden ſamen vil manik ſele verirret wirt (2, 196); evil days come, when Faithlessness shall sow her seeds along all the ways: nu wachet, uns get zuo der tac, gein dem wol angeſt haben mac ein ieglich kriſten, juden unde heiden . . diu ſunne hat ir ſchin verkeret, untriuwe ir ſamen uz gereret allenthalben zuo den wegen (Wa 21, 25).

When the tree-blossoms fall, fruit may follow: maget iſt ein boum der erſten kiuſche bluomen . . wen aber der ſuezen bluomen luſt durch menlich liſt gevallen iſt, wib nennet man ſie denne (3, 114); similarly: vrouw' iſt ein boum, der vruhtiklichen ordenungen mit der bluete vröudenricher ſueze balslich obz gevrümet hat (3, 394). The palm tree keeps its green despite snow and frost: al durch des argen winters dro der palmen loub in gruene ſtat, ſwie daz man in

in ſnewe ſiht mit rifen überladen . . der palmen gelichet ſich ein wip, diu an ſich reiner tugenden varwe ſtrichet, ſo daz mit niht ir werder lip durh arge luft in ſchanden kleit erblichet (2, 396).

The fields flower, but then are robbed of their beauty: ſi gelichent mich der heide, diu e ſtuont bluomen vol, und nu der ane lit (1, 102).

Little that is poetical is to be expected of the similes which deal with animals; and some are intentionally grotesque and ridiculous. Animals are snared though ignorance, but men know their snares, yet run into them: ez wirt vil tiere in druoben und in ſtrikken oft erſnellet; daz kumt, daz ſi niht wizzen, wa man in die lage tuot . . . hie bi heize ich die menſchen tumber, danne iht wildes ſi: die wizzen beidenthalp den ſnal, des libes tot, der ſele val, und ſint doch endehafter ſorgen ümbe ir ſtruchen vri (2, 137); the miser scents virtue, as a hound the game, but will not feast upon it: bernder miltekeite bluete kargen herren gar bevilt: tugende ſpürt er, ſam daz wilt ein naſewiſer brakke, doch meſtet ſich mit ir ungerne ſines herzen bakke (2, 333).

The swine chooses filth by preference: ſo ſcham dich, gar verſchamtiu jugent, du tuoſt, alſam ein tumbez ſwin, daz vür den gruenen anger nimt die trueben lachen und daz hor (2, 350); ſwel man ein guot wip hat unde zeiner andern gat, der bezeichent daz ſwin . . ez lat den lutern brunnen und leit ſich in den trueben pfuol (MF 29). The fattened pig is like a usurer: daz meſteſwin geliche ich z'eime riche wuocheraere: der wil der wuocheraere lebte, man hat ſin keinen vromen, . . ſwen aber der wuocheraere ſtirbet, daz wirt wite maere, ſo muoz ſin wuocher und ſin ſchaz an manigen erben komen, alſo geſchiht dem meſteſwin, ſwen ez hie ſtirbet, mit ſime tode man vil manigen guoten vriunt erwirbet, man ſendet ſchuldern, ſchinken, fülzen, braten manigen man (3, 46). There is a certain dignity in the fury of the hunted boar: Hiltebolt der warf ſich gein in umbe, als ein wildez eberſwin, daz da wuetend' vor den hunden gat (3, 290). But none in a squealing, kicking pig in a bag: minner herze viht ze ganzer ſtaete, als in einem ſakke ein ſwin, daz vert unde kirret (2, 287).

The wolf eats the sheep and drives them from the pasture: der ſtuoles (Rome) wolf ſtet vor des riches ſchafen . . ſich nu daz ſwert, Johannes, enbint dez wolf des bannes: ſol er des riches ſchaf nu von der weide jagen? (3, 363). It is vain to put fodder near a horse, unless he can get at it: waz frumt dem roſſe daz ez bi dem ſuoter

ſtat, unð ouch dem wolve, daz er bi den ſchafen gat, der in beidiu tiure tuot? ſo iſt ez jenem alſo guot, der veile vindet ſwaz er wil, unð des niht mac vergelten (MF 21). A savage dog will bite without provocation: mich gruezet menger mit dem munde, den ich doch wol gemelden kunde, daz er mir ze keiner ſtunde rehter fröide nie niht gunde. den geliche ich einem hunde, der dur valſchen muot ſich des flizet, daz er bizet der im niht entuot (MF 102). The bear is not to be subdued by flies: ſi varent umbe ſchiezen, als die bremen, ſo ſtan ich vor in, als ein wilder ber (3, 293). The deer is fleet and cunning to avoid pursuit: Vrou Saelde iſt wilder, danne ein rech, unt iſt ouch wider mich gevech; doch volge ich alles uf ir ſpor: ich bin ir dikke nahe komen, ſo vloch ſi mir mit liſten vor (1, 315). The porcupine bears thorns, but is soft enough inside; not so the false: treit der igel dorne in ſiner hiute, daz iſt niht ein wunder, wan ez iſt ſin reht; dem ſint ungelich die valſchen liute, die ſint innen ruch unð uzerthalben ſleht (2, 238). The ape is wild, but is attracted by his reflection in the mirror: ſwie der affe ſi gar wilde, doch ſo vahet in ſin schin, ſo'r in dem ſpiegel ſiht ſin bilde: ſus nimt mir diu vrouwe min ſin, lip, herze, muot unð ougen, tougen, deſt min ungewin (1, 202). Like a mouse stealing into a dwelling, untriuwe creeps into the heart of a false man; but the fox who seeks mice may be himself caught by other hunters: untriuwe ſlichet, alſo ein mus, in valſches mannes herzen hus, der ſi mit willen huſet. der waenet, daz er werde rich, unt ſlint den angel girklich. her vuhs, derwile ir muſet, ſo rat' ich, daz ir ümbe ſeht, ir müget beſlichen werden uf der weide (3, 67). One of Neithart's old women displays agility and strength: diu ſprank ſider als ein wider, unt ſtiez die jungen alle nider (2, 119). The poet's sorrows turn him gray: ich gewinne alſülchen loc unð ein grawez kinne als ein boc (Wa XVIII, 21).

There is much about the birds. From the bird lured to the fowler's snare the poet draws a lesson for women: der vogeler ſuoze pfifet, e er den vogel begrifet, wip, ſich dich vür, er zeiget dir daz ſchaf, unð heldet ein wolf hinder der tür (3, 142); also one for misers: diu valſche ſtimme verleit den vogel rehte unz uf den kloben, ſo ziuhet in der ſchanden ſtrik den argen herren ſchalke loſez loben (2, 152). Love has its ups and downs like the song of the birds: ſwie die vogel an dem riſe ſingen nider, alder ho, ſo bin ich in einer wiſe (1, 282). The lady's pet bird is envied: ſi hat

liep ein kleine vogellin, daz ir singet und ein lützel nach ir sprechen kan: muest ich dem geliche ir heinliche sin, so swüere ich des wol e daz nie vrouwe solchen vogel gewan. für die nahtegale wolte ich hohe singen dan (MF 132). The nightingale sings in vain, and often is killed for its pains: mir ist, sam der nahtegal, diu so vil vergebne singet, und ir doch zeleste bringet niht wan schaden ir suezer schal (2, 151). One ardent poet rejects the nightingale's song, because not continuous, and would choose that of the swallow: ez ist site der nahtegal, swan si ir liet volendet, so geswiget sie. dur daz volge ab ich der swal, diu liez durch liebe noch dur leide ir singen nie (MF 127). The half reproach here conveyed is more thoroughly carried out in two passages following: vrouwe swalewe, ir sit untugentlich, swie ir mit listen buwet, wem lazet ir des winters daz, so ir dannen entrinnet? her loter riter, ir tuot ir gelich, mit smeichen ir lastér bruwet, ir runet, loset, lieget, grazt, valsch ere ir da bi minnet. in strites not so sit ir tot, vluhtik, verzaget, ir entrinnet lesterlichen (3, 109); and more especially as to song: nu merket daz der swalewen art, die sie zestunden wiset: sie vliuget hin, unt schiuzt her wider, "du diep, du diep!" sie schriet. her loter ritter, diz ist iuwer vart: so ir den buch gespiset, so set ir uf unt wider nider, iur muot sich danne driet (3, 109).

The birds of prey are always favorites. So the falcon, whose strong flight and bold spirit endear him to a martial society: ich bin als ein wilder valke erzogen, der durch sinen wilden muot als hohe gert. der ist also über mich gevlogen unde muotet des er kume wirt gewert und fliuget also von mir hin (MF 180); do min muot sit wolde vliegen, als ein valke, in vröuden gir, so moht' er si niht betriegen, er muose aber wider z'ir, von der er verstolne vlouc (1, 206). The idea of ignoble food occurs again here: ein vederspil daz vahet, unt kleiner vogelin smahet, daz hat man lieber vil, danne einz, daz kleiner vogelin gert. die bischaft sage ich wiben, die mit reinen liben die niderén minne triutent, und die hohen han unwert (2, 98). Happy love beautifies its possessor: wa lieplich liep bi herzenliebe luzet, diu minn' alsam ein vederspil sich muzet, si reret leit, unt kleidet an sich liepliche gevider in werentz liep (2, 223). The eagle's flight is admired: wiltu mich bewarn vor sorgen, sost mir wol gelungen. rehte als die arn, wil ich mich wider jungen und uf gegen den lüften varn (1, 327).

Other pictures are the duck diving to escape the falcon:

vor minnen ſchrikken ich mich tuchen, als ein ente ſich, die ſnelle valken jagent in einem bache (2, 157); a woodpecker tapping at a rotten tree: küng und adelar ſülnt hohe ſweiben . . her künk, nu ſeht, . . ſus ſieht iuch ritter unde kneht, ir kloket, ümbe ir huebel, als ümbe einen vulen boum ein ſpeht (2, 139); the peacock's slow gait: do Friderich uz Öſterriche alſo gewarp, daz er an der ſele genas und im der lip erſtarp, do fuort er mine kranechen trit in derde. do gieng ich ſlichend als ein pfawe ſwar ich gie (Wa 19, 29); the crow flying from a post to the grain: her Nithart hat uns hie verlazen, als diu kra den ſtekken, diu da hinnen vliuget unde ſizzet uf ein ſat (3, 245).

The bat points several lessons: ein tugende blinder man, der nie liehten pris gewan, vil ofte gert durchluterlicher wirde breit. einer vledermiuſe wol ich den gelichen kan, diu des nahtes vliuget an ein glanzes ſwert, da man ez bloz zen handen treit, und ſnidet dran ze tode ſich (2, 324); der karge riche vert von hus in purpur und in biſſe; des waenet er, daz er niht miſſe glanzer werdekeit, durch ſin liehteberndez kleit: ſon' hilfet wat für laſter niht. er buwet, als ein vledermus, der ſchanden vinſterniſſe, diu nahtes vliuget vil gewiſſe, da man hat geleit ein vulen grozen ronen breit, den ſi vür liehten glanz erſiht (2, 325). Also it furnishes one really fair comparison, the lover is like a bat that flies to the light and is burned to death: ir ſchonen lip . . er tuot mir, als der vledramus daz lieht, diu vliuget dar an, unz ſi ſich gar verbrennet (1, 19), the same occurring MF 82, only with fiurſtelin (moth), instead of vledermus[1]).

The lover's lady is to him what the bee-queen is to the swarm: einen vürſten hant die bien, ſwar der vert, ſi volgent nach; minen gedenken, den vrien, iſt ſus nach der lieben gach (1, 202). The ant prepares carefully for the winter: merket an, die kleine ameiz, ſo ſi den winter vor ir weiz, ſi ſamnet in dez ſumers ende kündekliche ir ſpiſe: ſam tuo du menſche, unt buwe enzit; ein ſtarker winter uf dir lit (2, 236). All creatures have their proper masters: die mükken habent künik under inne, die beien (bien) einen wiſel, dem ſi volgen, dehein creatiure lebet ane meiſterſchaft. menſche, diz merke, haſtu ſinne, wis dime rehten herren unverbolgen (3, 104). The frogs like their own singing too well, they outlast the nightingale: die ſo vrevellichen ſchallent, der muoz ich vor zorne lachen, dazs in ſelben wol gevallent mit als ungevuegen ſachen. die tuont ſam die fröſche in eime

[1]) It should be noted that vledermus can sometimes mean moth also.

ſe, den ir ſchrien alſo wol behaget, daz diu nahtegal verzaget, ſo ſi gerne ſunge me (Wa 65, 17). Fortune is as slippery as an eel: gelüffe . . du wilt gelichen einem ale, du windes dich durch mine hant und vers von mir dahin (3, 105).

As before, the sun is frequently compared to the lady-love, resulting in some tolerable poetry. She is like the sun at early morn: ſi liuhtet ſam der ſunne tuot gegen dem liehten morgen (MF 129); the light of eyes makes the poet to bloom like the trees of spring: der ſchin der von ir ougen gat, der tuot mich ſchone bluejen, alſam der heize ſunne tuot die boume in dem touwe (MF 69); her beauty fills his heart as the sun's light fills the world: ſwenne ich ſihe die vrouwen min wunneklichen vor mir ſtan, gar gelich dem liehten ſchin von dem ſunnen wolgetan, der liebe gat über elliu riche, reht alſo diu minneklíche min herze uf durchliuhtet hat (1, 112). She robs other women of distinction as the sun the stars of light: ſi gelichet ſich der ſunnen, diu den ſternen nimt ir ſchin, die davor ſo liehte brunnen: alſus nimt diu vrouwe min allen wiben gar ir glaſt (1, 206). Her going is like the setting of the sun: ſo ſi niht da mer iſt, da ich ſ' muge ſchouwen, ſo iſt mir, als ſo der ſunne hinder gegat, unt der tak ſin wunne verlat (2, 288). Love pierces hearts as the sunlight a window-glass: diu minne hat reht der ſunnen kraft, der ſchin erzeiget meiſterſchaft an eime ganzen glas, ſwa daz vor einem venſter ſtat; da durch ſo ſchinet ſ' ane krak unt liuhtet in dem huſe den tak: alſo tuot diu minne, ſwa ir blik von ſpilenden ougen gat (3, 438).

In other cases the patron is praised by reference to the sun: der zweier vürſten einer wol der ſunnen geliche hat, diu die trueben wolken kan verjagen, als ſi gar luter ſtat (2, 8); ja muoz der tak me priſes han, dan ſunne, ſterne, oder mane, als ich'z beſcheiden wil . . der Düringe herre kan uns tagen; ſo get im nach ein ſunnenſchin, der edel' uz Öſterrich. der tak die werlt wilde unde zam ervröuwet: mit vröuden ſtröuwet er uns ſin guot, Herman uz Düringe lant (2, 8). The sun in a blue sky is beautiful: reht alſam der ſunnen ſchin durch blawen himel ſchoene (2, 344).

Twice the stars are compared to eyes: zweier ſternen hat gewalt, diu mich machet jung und alt . . darin kan ich ſehen wol, waz hernach beſchehen ſol, und ouch ſchon' betiuten (1, 342), both graceful and humorous; ir houbet iſt ſo wunnen rich, als ez min himel welle ſin. wem ſolde ez anders ſin gelich? ez hat joch himeliſchen ſchin. da

liuhtent zwene ſternen abe: da mueze ich mich noch inne erſehen (Wa 54, 27). Similarly: ir ougent brehent z'aller ſtunt, ſam ſtern' durch wolken blikke (3, 443). She surpasses the others, as the morning-star the smaller ones: ich vant ſi bi maniger ſchoene vrouwen, do ich die minnikliche jungeſt ſach, do begunde ich erſt ir guete ſchouwen, wie ſi vür ir aller ſchoene brach, ſam der morgenſterne luhte uz vil ſternen (2, 71).

Other cases are more general. A patron is highly lauded: klar, geliutert, liht, in ſchine glanz ein lieplich ſterne, liez mich ſinen werden glaſt bi ſunnen ſchine an blikken . . do kwam truebe ein wolken ſwarz, ich ſach ez vil ungerne, daz begunde ſine dinſter vür den ſterne ſchikken. ſo kreftik ſtark, alſo ich in prueve, ſo truwe ich, daz er daz wolken breche; er ſchinet wol durch ſine truebe, ſwen er wil, daz er ſich ſelben reche, . . ſo rat' ich, daz er vertilge valſchiu wolken vreche: ich an miner zeche ſach den ſtern ze Bruneſwich (3, 62). The beauty of the morning-star is celebrated: die beſten ſint dem morgenſternen gelich, ſwenne er ie vrueje uf braſt (2, 82); ir werden ritter, . . iuwer nam ſol glizen alſam der morgenſterne tuot vor liehtes tages wunne (3, 461).

Two similes treat of the moon, both referring to the poet's lady-love: she stands among the other women like the moon among the stars, rehte alſam der liehte mane in den ſternen dikke ſwebet, dem ſtet wol gelich diu reine: nieman vindet die ſchoenen aleine, ſi iſt ganzer tugende vol (1, 113); as the moon derives its light from the sun, so he from his lady: ich muoz dem geliche ſpehen, als der mane ſinen ſchin von der ſunnen ſchin enpfat: alſo kumet mir dicke ir wol liehten ougen blicke in min herze, da ſi vor mir gat (MF 124).

A few miscellaneous examples to conclude; all but one refer to fortune and the like, this one being a severe condemnation of some lady: miner vrouwen ere ſi lit in einer lachen, daz ſi nieman, ane Got, reine kan gemachen, ſi gewinnent niemermere rehte ſuezen ſmak (2, 101). A man should be his own counselor, a spring gives the best water: ein her, dem ſines ſelbes ſin niht guoten rat ze gebene hat, des leben ſtet dahinden . . ouch prueb' ich bi dem brunnen, der von im ſelber keinen vriſchen urſprunk hegt, ſwaz man in tregt von vremder vluot, ſin walten enkan es niht behalten ſo vriſch, ſo guot, den ob der ſpring ouch kaem' uz ſinen valten (3, 131). The spring which flows out of a swamp cannot make

it pure: wil (die welt) betrahten niht, daz Got mit ir bekleidet wart, unde ane sünde wuohs uz ir nach menschlicher art, so tuot si, sam ein vulez mos, daz einen vrischen brunnen birt, und ez doch selbe niht gevrischet, noch gereinet wirt (2, 359). All waters flow out of the sea and into it again: als elliu wazzer uz dem mer gewalteklichen giezent, unde drin aber vliezent: also gat des milden er' wider hein al dur daz jar (2, 324). To see others favored by patrons is like seeing water and being unable to drink: daz ich ungelücke han das tuot mir we: des muos ich ungetrunken gan von eime se, dar uz ein kueler brunne vloz . . da buozte maneger sinen durst und wart da wol ergetzet, swie dicke ich minen napf dar bot, ern wart mir nie genetzet (MF 23); similarly Walther complains that it rains all around, but not on him: ez regent bedenthalben min, daz mir des alles niht enwirt ein tropfe. des fürsten milte uz Österriche fröut dem suezen regen geliche beidiu liute unt ouch daz lant, er ist ein schoene wol gezieret heide, dar abe man bluomen brichet wunder, unt braeche mir ein blat dar under sin vil milte richiu hant, so möhte ich loben die suezen ougenweide (Wa 20, 35). The windesbrut rushes and roars: ez riuschet, als ein windesbrut, ein lob in Tiutschiu lant, ez hillet unde schone lut (2, 248). Do not praise a patron too early, a beautiful morning does not mean a cloudless day: nieman ze vruo sol prisen mit lobe den liehten tac; liuhtet er den morgen schone, darnach er truoben mak vil lihte vor der none; so sol man sin versunnen, . . die herren baz erkunnen, e man ze vil gelobe (3, 31).

In view of the paucity of the remaining material, it is scarcely worth while to separate the similes of the third degree from those of the fourth and higher degrees, a few of which occur. While some of the cases here presented evince a really sharp vision and some poetical appreciation, many, it must be confessed, exhibit the poet's ingenuity rather than his poetic insight. At the same time, the great falling off in the use of animals — there are but four in all, including one on the eagle — is rather significant just from this standpoint. Let me take up these cases first.

The eagle flies high and far, beyond all other creatures, to regions unexplored by any other creature: so the loved one leaves all other women behind her, mins herzen spilndiu sunne . . sich vür alle vrouwen gar . . hoehet, als der adelar; den sin adel und

ſin art in des luftes wilde twinget, dar kein vogel nie gevlouk, zuo dem diu vil reine ſchart (1, 345).

Rather keen is the following characterization of a certain class of people under the semblance of a hound, wagging his tail and acting friendly, but ready to bite at any minute: mir zagelweihet ſumelich hunt vriuntlichen ane maze, der mich doch unverſchuldes wilen gerne bizze; den muoz ich ſtreichen, daz er ſiner bosheit mich erlaze; er waenet, daz ich ſiner ſchalkheit niht enwizze (3, 57). Less incisive and more strained is the following attempt to draw a lesson from various characteristics of the dog: ſiben dink ſol ein kluoger man merken, waz diu bediuten an eime jeslichen hunde: daz erſte, daz er vreidik iſt; daz andre iſt daz, daz er gitik iſt an dem ſlunde; daz dritte iſt, daz im die zene giftik ſint an dem bizze; daz vierde iſt, daz er iſt getriuwe ſime herren; daz vimfte, daz er nahtes iſt guot wahter; daz ſehſte, daz er iſt naſewiſe; daz ſibende iſt, daz ſin zunge iſt heilſam. menſche . . lege an dich zuht vür vreidikeit, vür die gitikeit ſoltu rehte maze minnen; triuwe vür die giftigen zene mit rehter durneht', naſewis' an den ſinnen; habe got vor ougen, wache wol, hiute diner ſele, unde wis heilſam mit der zungen (3, 106); this is the baldest of prose, which might have been taken from some contemporary sermon. A somewhat similar example is the following, though not used for the same ends; it is half a riddle in form: wie wirt mir daz ſtolze wilt? daz iſt ſnel, wiſe unde ſtark; ſnel gedenken vert vor winde, wiſer ſin bi menſchen ſpilt, ſterke in löuwen ſich ie bark. der geliche ir muot ich vinde: ir ſnelheit mir wenket hohe enbor, ir wisheit mich überwindet, mit ir ſterke ſi mich bindet: ſus ir ſchoene torte mich hie vor (1, 205).

Three similes are concerned with the lesser creatures. The cricket and the ant appear again, contrasted with a moral application: ouwe der wiſe die wir mit den grillen ſungen, do wir uns ſolten warnen gegen des kalten winters zit! daz wir vil tumben mit der ameizen niht rungen, diu nu vil werdecliche bi ir arebeiten lit! (Wa 13, 26). The spider is characterized as unclean, poisonous, and useless, and compared with the tongue of man: ſo unreine, noch ſo ark wart nie kein ſpinne, ſo giftik, ſo valſch, ſo unnüzze, als ich mich verſinne, ſo diu boeſe zunge des menſchen iſt (3, 86). A clearly viewed picture of the bees flying to the hive after their queen: wan ſiht in Oſterriche zuo dem edelen vürſten varn vil manigen ſenden gernden man, den tuot er kumbers vri, alſam

die bien zuo den karn mit vröuden vallent, ob ir rehte wisel drinne si (2, 5).

The sun high up beyond the clouds is not higher than the lover's heart in its joy: ich was eteswenne fro, do min herze wande neben der sunnen stan. dur diu wolken sach ich ho: nu muoz ich min ougen nider zer erde lan (MF 143). The sun, bright in the glory of spring, turns dark clouds to masses of white: ir tugent reine ist der sunnen gelich, diu truebiu wolken tuot liehte gevar, swenne in dem meien ir schin ist so klar (MF 123). A fine picture of the dawn is drawn in praise of a generous patron: durch swarze naht uf dringet liht der morgen gra: der klaren wolkenlosen luft ir himel bla gezieret ist mit liehter sunnenglaste: sam ist geschoenet unde gezieret Beierlant mit einem vürsten (3, 55).

The "evening of life" is an old image, and occurs here twice: ez gat an den abent des libes, der morgen ist hin . . begrift uns diu naht mit der schulde, so wirt ez ze spate (MF 121); diu tageweide diu wil hin, der abent siget vaste zuo: swer rehte tuot, des sit gewis, deme kumt ein liehter morgen vruo (3, 13). Similarly the end of life is symbolized by an unusually full picture of the autumn: daz leben ist uf der neige, diu werlt ist uf daz herbest komen: die glanzen bluomen bleichent ir schoen', ir smak ist in benomen, der boume loup daz riset vaste nider, die wind' die waejent voren mit gewalt. diu sun ist uf der seige, wol an, die sniter muezen abe (3, 151).

Similarly we have a couple of pictures of the springtime: der meie widerbringet bluomen unde löuber in dem hage: so muoz der an eren iemer dorren, der sich hat verworren alle sine tage in der schanden strikke; von der sunnen blikke mak sin herze in tugende niht betouwen (2, 328); more directly in the following: ich wil gruonen mit der sat, diu so wunnecliche stat, ich wil mit dien bluomen bluen, unt mit den vogelin singen. ich wil louben, so der walt, sam diu heide sin gestalt, ich wil mich niht lazen muen, mit allen bluomen springen. ich wil ze liebe miner lieben vrouwen mit des vil suezen meien touwe touwen (2, 159). And also a picture, drawn with all Walther's clearness, of the summer season: aller arebeite heten wir vergezzen, do uns der kurze sumer sin gesinde wesen bat. der brahte uns varnde bluomen unde blat: do trouc uns der kurze vogelsanc: wol im, der ie nach staeten vröuden ranc! (Wa 13, 21).

In some ways the very best simile of all, because so aptly applied and so accurately stated, is that in which Ulrich von Lichtenstein compares his lady's moods to April weather: als Aberellen weter vert ir wille, daz nie windesbrut als swinde enwart; underwilen sueze, in senfter stille, schiere wider an ir irrevart, dar nach schinet meien schin, alzehant so wil ez aber winder sin: also wintert mir diu vrouwe min (2, 43).

Walther pictures a mighty tempest: ouwe ez kumt ein wint . . der sol mit grimme ervaren elliu künicriche . . . boume, türne ligent vor im zerslagen: starken liuten waet er diu houbet abe. nu suln wir fliehn hin ze gotes grabe (Wa 13, 12). A summer thunder-storm, with hail and flashes of lightning, is here briefly indicated: Heinrich von Ofterdingen . . la dir sin gach: vil hagels regen zoget dir mit donres blikken von mir nach (2, 7).

Effective is the first part of the following, describing a stream watering the earth: same von der sunnen tuot der schin, auch sam von den brunnen schiuzet, diuzet, vliuzet ein rivier, daz die wurz' ergiuzet, runsik, seffik unde sin: wie bildsam uz des herzen schrin sich daz wort (*sc.* of God) in willen dringet, swinget, slinget, wen ez diu zunge luftik twinget: sust gevar der vater sin (3, 389). The following merely indicates the implied comparison: der hohen weisheit spriezen kan nimmer me vol diezen, ie me man schepft ir vliezen, ie me mak mans geniezen (3, 143).

The riddle which follows is so clearly solved by the word ice that we may venture to put it here: dar nach ich eine brügge sach, diu wart in einer naht geworht über einen breiten bach . . . do kamen zwene, die die brügge brachen, unt die beide nie kein wort gesprachen; den einen sach man, unt niht horte, den andern hort' man unt niht sach (2, 221).

The favor of patrons is compared to ice, now firm and capable of bearing heavy burdens in the winter, but melting away in the heat of the sun: der herren hulde ist sam ein is: darümbe ist er niht vollen wis, swer uf die beide buwet ho mit kostelichen sachen. doch treit daz is vil swaere last, swen ez der winter vriuset vast: der herren hulde ist ouch also, daz kan diu saelde machen. der wile der man gelükke hat, so blibet er bi hulden. wie danne, ob daz ümbe gat, also der winter von des meien schulden? is unde hulde ist beide krank (3, 66).

A number of images are taken from the trees. So there

is a long passage about the alder: des holderboumes loup hat einen wadelichen smak, daruz ein sueziu bluome dringet, der ich wol iegesliche wak hin uf die Kristenheit. nu lobe wir got von himile, daz sie gewahsen ist uz den vil argen Juden, die bediutent uns den mist; ez was von got ein guoter list daz gebar diu Jüdischheit daruz die edelen bluomen gemeit, diu dort gezieret hat den himel unde hie die erden mit richer wat, rehte also der holderboum gar schone überzogen stat, dem man so riches lobes jiht, unt doch sin loup ze nihte vervat (3, 76). So also the linden, to be sure under unnatural conditions: ob in einem walde ein linde truege rosen liehtgevar, der schoene, und ir suezen winde zierten al den walt vil gar: rehte alsam diu vrouwe min (2, 71). Other examples do not specify the kind of tree. The felling of trees in the forest is likened to souls falling through sin: ich han vil manigen grozen boum gesen in einem walde, der da sneller gevellet wart . . bi dem walde man merken sol ein grundelosez gitik hol, daz gitik ist wider die sünde: bi dem boume der sele val (3, 166). A generous patron has been compared to a blossoming branch; another poet thinks that too feeble a comparison, and makes it a whole tree: der den von Rifenbert alreste z'eime zwige maz, daz snoede lop wol vrühterichen tugenden was vil gar ze laz: er solt' im haben geteilet baz des boumes einen ast. sit daz man sine hohe tugent ze holze mezzen sol, so mak man in gelichen z'eime ganzen erenboume wol . . noch grozer, wan ein ceder-boum, . . mit zwi und esten ane zal, mit wurzeln wolgesunt, der schanden schur, der schanden rife, kein undinge in krenken mak; er rilich reret riche vruht den gernden naht und tak (3, 76). The lady is like a tree, its various parts being interpreted, with her love as its fruit: diu tugende in ir gewurzet hat, dar uz ein stam der guete gat, den esten ist ir ere gelich, diu bluost ir zuht vil wunneclich, daz loub ist gar ir lobes pin, ir minne muoz der apfel sin (1, 106). Decayed wood is like a false friend: daz vule holz man schinen siht, da man ez vindet nahtes, ez enliuhtet aber niht, ez ist ouch kleiner swaere, und ist des tages kranker eren wert. der valsche vriunt ist im gelich, der vriunt ist mit den worten, unt enseit mit werken sich (2, 224). Perplexity of situation is well symbolized by a man stuck in a tree, unable to go either up or down: mir ist als dem der uf den boum da stiget, und niht hoher mac und da mitten belibet, und ouch wider komen mit nihte kan, und also die zit mit sorgen hin tribet (MF 80).

Several similes picture a garden, or use it as the basis of comparison. So the world is a garden, says one: diu welt iſt ein garte, do got innen brechen ſol daz wunneclîche loup, daz ſîner vröuden ſal beſtekket wol: doch iſt daz war, daz ſi ze vil unnüzzer boume treit; e daz ze himel uz ir werde ein muscatris bekant ſo wirt vil manik bilſen aſt der tiefen helle uz ir geſant; . . des mak ir tugent ir miſſetat vil kume wider wegen: ein hak, der alze manigen dorn unt lüzzel roſen uf ſich ladet, des vruhten hilfet niht ſo vil, ſo vil ſin krazzen ſchadet." nu ſchouwet an den guoten man, wie er den diſtel uz dem korne ſchiet (3, 5). The necessity of weeding gives rise to similar moralizing: ſwa guoter hande wurzen ſint in einem gruene garten bekliben, die ſol ein wiſer man niht lazen unbehuot . . . ſi boeſe unkrut dar under, daz breche er uz beſunder und merke ob ſich ein dorn mit kündekeit dar breite, daz er den fürder leite von ſîner arebeite (Wa 103, 13). Another poet finds his garden in the person of his lady-love: mir wart anders niht der wunne, wan daz ich der luſte garten ſach in ſpilnder ougen weide vor mir ſtan . . . ich brach der bluomen zarten, . . merket, waz diu bluome waere, ſtaetez leit mit ſender ſwaere . . ich ſach ob dem garten gleſten mir zwo ſunnen durch min herzen, ſam ſi mit mir wolden lachen immer me, liljen, roſen ob den veſten bluoten uz ſo zartem erze . . ſueze grueze ſach ich touwen in den wunnebernden ouwen, ach, mueſt' ich den garten ſchouwen aber, als e! (3, 397). With these we may cite a somewhat dim conception of a field: ſchanden rife kalt twinget mangen boeſen, der mit tugende roeſen ſolte ſich in edeles herzen ouwen (2, 328).

Konrad von Würzburg shows symbolism at its most absurd extreme in a comparison of art to blossoms: geviolierter bluete kunſt, dins brunnen dunſt und dine geroeſet vlammenriche brunſt, du hete wurzelhaftez obez gewidemet in den boumen künſtenriches lobes. hielt er wipfels gunſt, ſin liſt, durchliljet kurk (3, 155). Better is a comparison of the world to the rose: diu roſe iſt diu ſchoeneſte under aller bluete, doch iſt ir ſtam dornik und ane guete, ir ſchoene wert niht lange, unartik iſt ir vruht. werlt, dine ſchoene gelich' ich zuo der roſen, diu iſt unſtaete, ſmeichen unde loſen kanſtu, du valeweſt an der tugent unde an der zuht (3, 88). And directly poetical is the following graceful figure: mir getroumd' ein troum, . . wie ein roſeboum, hoch unde krank, mit zweien bluenden eſten ümbevienge mich: darunder vant ich viol unt der roſen ſmak (2, 337).

Among the similes presented in the foregoing pages, there have been many in the form of the metaphor. So far as such apparent metaphors were in reality suppressed similes, as was the fact in the majority of instances, they were not kept in any way distinct from the others. There remains however a small residuum of actual metaphors, cases in which not merely no simile is stated, but in which it would be difficult to reduce the figure to a direct comparison of any kind. These examples I shall cite in this place.

In the pages just preceding we had a solemn warning against premature praise of a possible patron, with the observation that a fair morning did not mean a fair day; here a poet turns the observation around, and from it derives comfort; wan ſiht ouch dikke, daz ſchoen' abentrot tumt nach manigem morgen, der truebe iſt unt timmer; davon ich mit dienſte niht wenke von ir (2, 262). Evening invites reflections on age, and as contrasted with morning, or youth: in miner abentzit ich bin, unt trage doch jungen liuten gar junklichen morgen ſchin. . . min abentſunnenſchin iſt bleich, iſt aber der jungen morgen rot, dabi ir ellen weich, ſo wirt ir lip gemaches rich, da bi an eren ſelten vol (2, 209). Fair words may lead one out upon the ice, to slip or fall: ſuezer worte iſt er ſo wis . . den volget ich unz uf daz is, der ſchaden muoz mir beliben (MF 213). The poet's ardor might set snow on fire: kalter ſne mueze von der hizze brinnen, diu mir an dem herzen lit (2, 35). The troubles of the time are symbolized by storm and wind: ſit wir nu hoeren die winde toben, ſo ſol man die verigen loben, die da wider dringent den ünden mit ſo ganzer kraft. nu merket, wi ſi ringent uf dem mere umb unſer heil; der ünden ein vil michel teil ſtozent an unſer überbort . . ſo groz iſt unſer ſünden hort (3, 27).

By far the commonest metaphor is that which calls the new green of spring the kleider or wat of the forest and the field. I count 107 cases of this metaphor, including three uses of the word gewant, and one of gebende, and one case in which the dress is characterized as wunniklich. In two other cases we have a different application of the same idea: the forest disrobes for the winter (1, 45); or may be said to put on gloomy garb: truebez kleit (2, 318).

It is lost labor to shout into the forest: ſwaz ich han geſungen, daz iſt geruefet in den walt, wie verlorniu arebeit (3, 193); ez iſt in

den walt geſungen, daz ich ir genaden klage (2, 151). One swallow does not make a summer, we say; but these poets claim that one violet can: ich han den ſumer vunden (3, 202) exclaims Neithart on finding the first violet of the season. Flowers red are messengers of summer: ich ſach boten des ſumeres: daz waren bluomen alſo rot (MF 14). The lover's pains are symbolized by a rose which pricked him when he plucked it: ich kam, da ich vil roſen vant: uz den brach ich eine . . do ich ſi brach, mir tet vil leid ein ungeſlahter dorn. darumb ich wil hiure vil wislich roſen brechen, unz ich beſehe, welch der rehten einiu ſi. ſumelich roſen ſint, die kunnen ſtechen: gewiſſe roſen die ſint aller wandelunge vri (3, 264). All the poet's hopes are blasted, his grain turned to weeds and chaff: min tinkel iſt mir worden gar ze ſpriuwe, da mir hie vor weize wuochs, da waehſet mir nu raten (3, 104).

The victories of the Papacy are thinly veiled under allusions to various birds: dem adelarn von Rome werdeklichen iſt gelungen, wan er krimvogele ein wunder hat mit ſiner kraft betwungen. hebch unt valken twang er ze Oſterlanden und in Stire; daz mag in Pülle erſchrekken wol die rappen unt die gire (2, 335). The court is in danger of having its best become its worst: her hof, lazt ir niht ab, iu wirt der valt' zuo z'eime rappen (3, 119). The cock-crow of fortune came to him too late: im ze rate gar ze ſpate krate des gelükkes han (2, 324). Various political allusions are conveyed by the following: ein lieht erlaſch ze Megenze ſider, do vlouk ein ar mit leide wider; . . ze Pülle ein liſtik ſlange erſtarp; der Elbe minne der Rin erwarp, daz vuogte ein tube ze Bruneſwik ſich vröute der wolf miſſetat ze Swaben, daz in Beiern gat ein ſtaetik mul unrehten ſtik (3, 27).

Half simile, half metaphor are the numerous allegories, fables, parables, used by the aphoristic poets to point a moral or support some contention. It is scarcely necessary, as it would be very tedious, to quote them all entire; but they may be reviewed and summarized briefly. Noteworthy at the very outset is the overwhelming supremacy of the animal kingdom; and further the fact that many of these fables are not found in the standard collections, indicating what others have long since asserted, that the animal fable was from the earliest times a vital literary form in Germany, a familiar tool in the hands of all producers of literature.

The old fable of the fox and the raven points the moral that nobles must not pay too much heed to false flattery (2, 398). A supposed argument between fox and badger, as to which were the stupider, between an ass and an ox, as to which were fitter for the court, and between a dog and a swine, as to which were more chaste, throws ridicule on those who were hurrying to courtly circles without any fitness for being there (3, 28). Nobles who surround the emperor, ready to leave him at any crisis, are comparable to the wolf, who follows a man in the forest, willing but afraid to attack him, unless he fall (2, 234). Another familiar tale, of the dog seeing his reflection in the brook, and dropping his bone to grasp the reflected one, symbolizes the discontented man, not satisfied with his sufficient portion (3, 23). The tale of the ass who wished to be petted by his master, as the pet dog was, and got but a thrashing for his trouble, admonishes masters to give good words and gifts only where they are deserved; the description of the dog playing with his master is pretty and effective (2, 332). The ass in the lion's skin points a familiar moral: avoid trying to get credit for merits not possessed (3, 9 and 3, 86). As the lion awakens his young to life, so the lady-love might restore the languishing poet by her gracious words (3, 398); less clear is the application of the same legend to the Archbishop of Cologne (3, 173). A weird tale of the beaver encourages misers to part with some of their wealth before worse befall them (2, 335). The fabulous panther occurs twice; the miser flees the reputation of generosity as the dragon does the panther, in whose presence he cannot live (2, 333); the lady-love acts upon the poet as the panther upon the other animals, who follow his sweet odor to their death (3, 397). There is a tale of the turtle and the ape, the latter desiring the former to carry him across the water. Arrived in the middle, the turtle demanded the ape's heart; but he floated too near the shore in disputing, and the ape sprang off safely. This tale is in some manner applied to the political situation, the ape being the emperor, the turtle the nobles who had overreached themselves in their demands (3, 16). A fable of a ford, an elephant, and a lamb, is interpreted to convey a warning to those presumptuous spirits, who would

penetrate too deeply the mysteries of the world and are helpless before the flood of the divine wisdom (2, 192). An aggressive poet in the *Wartburgkrieg* likens himself to a cat, his opponents to mice, and remarks that there must be many mice if they would overcome the cat (2, 6).

These analyses will perhaps suffice to show the nature of the cases here cited; for the rest it should be necessary to do no more than give the reference: mice, Wa 32, 27; fledgling out of nest, 1, 367; 1, 373; cuckoo and hawk, 2, 205; raven, 3, 170; crow, 2, 4; falcon and owl, 3, 468m; bird of prey, 3, 119; eagle, 2, 208; phoenix, 3, 409; frogs, 2, 244; toad, 2, 245; serpent, 3, 10; 3, 75; 3, 98; 3, 383; bat, falcon, cuckoo, 2, 213; the date-seed, 3, 105; tree going wild, 3, 42; vineyard, 1, 371; Mt. Aetna, 3, 383. In conclusion I quote two passages of special interest. One notes the natural cries emitted by various creatures: ein hane ſol kraen, ein hunt ſol bellen, kern ein ſwin, ſo ſol ein löuwe limmen unt der ber ſol brimmen; dem ohſen luen, dem roſſe zimt negen . . wie ſol des eſels luten ſin? ſo gouchen zimt dem gouche . . dem münechе zimt ſin kloſter baz, den er ze hove ſich ouche (3, 119). The other prescribes the elements required in the growth of a rose: erne kan niht wol roſen pflegen, ſwer ſo huetet, daz ein regen ir zwi niht mak begiezen. uf den roſen da ſolte ſin ein tou, dar nach ein ſunnenſchin, ſo möhten ſie entſliezen. nu ſtet ein roſe . . verborgen in ſo dikkem hage, daz ir ſelten vröude birt; des muoz ſi truren, durch die not; ir bleichet ouch die varwe rot, ob ir niht baz entrumet wirt (3, 28).

A word or two of comment at the conclusion of this long chapter may not be out of place. It is to be remarked that the amount of territory covered by the figurative expressions here discussed is very large, probably much larger than would be the case with any similar body of poetry; and while this circumstance does not necessarily reflect credit upon the poetic imagination of the writers of the period, it does evince the wide range of their knowledge of nature and the sure grasp which they had of that knowledge, such as it was. Nor are their similes purely or even in large proportion imitative, as is the case with their use of natural phenomena in general. We do not find the same similes recurring over and over again; and in the summation of the similes of the first degree, one

cannot but be struck by the number of phenomena which are of single mention in these cases. This indicates a certain measure of independence and individual insight; and we are justified in feeling that there were foundations laid here for truly poetical use of the simile at least. Why no superstructure was ever laid on these foundations has already been indicated in the introduction.

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1911. XXXVI, 316 S. gr. 8°. Geh. 12 ℳ; in Ganzleinenbd. 13 ℳ.

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Das Stadtrecht von Gortyn und seine Beziehungen zum gemeingriechischen Rechte. Von Geh. Justizrat Prof. **Jos. Kohler** und Professor Dr. **E. Ziebarth.** 1912. VIII, 140 S. 5 ℳ.

Diese Ausgabe bietet zuerst die Texte der großen Inschrift von Gortyn, die Inschriften der Nordmauer, der Volksbeschlüsse, und des Liller Papyrus im Original und in deutscher Übersetzung. Daran schließen sich juristische Ausführungen und rechtsgeschichtliche Untersuchungen.

Grammatiken der althochdeutschen Dialekte:

1. Bd.: **Altbairische Grammatik** von Prof. Dr. **J. Schatz** in Lemberg. Preis geh. 4,80 ℳ, geb. 5,40 ℳ.

In der **Zeitschrift f. deutsches Altertum u. deutsche Lit.** (Anzeiger Nov. 1908) findet sich eine 15 Seiten füllende Besprechung. Da heißt es zu Anfang:

„Schatz hat mit ehernem Fleiße das weitschichtige Material aus Denkmälern, Urkunden und Glossen, soweit sie für bairisch gelten können, zusammengetragen und gruppiert, und es ist ihm gelungen, für einzelne Erscheinungen eine Fülle von Belegen zu finden, über die man in anbetracht der Dürftigkeit altbairischer Texte geradezu staunen muß. Die Anordnung ist im großen und ganzen übersichtlich und gibt ein gutes Bild von der Entwicklung des Altbairischen vom Ausgang des 8. bis zum 11. Jh." Und zum Schluß: „Nun diese paar Mängel vermögen nicht den Wert des vortrefflichen Buches zu erschüttern, das uns endlich in den Stand setzt, die bairische Mundartenforschung auf feste, historische Basis zu gründen. Besonders hervorgehoben sei noch, daß es auch eine Reihe neuer wertvoller Beobachtungen enthält".

2. Bd.: **Altfränkische Grammatik.** Laut- und Flexionslehre von Dr. **J. Franck**, Professor an der Universität Bonn. Preis geh. 7,80 ℳ, in Leinwandband 8,40 ℳ.

Ztschr. d. Vereins f. rhein. u. westf. Volksbl. 1909, 2: „Ebenso planmäßig und übersichtlich wie die Lautlehre ist die Flexionslehre durchgeführt, das ganze Werk zeichnet sich durch eine wohltuende, ruhige Klarheit, aber auch durch streng wissenschaftlichen Ernst aus. . . . . Das sei aber noch an dem verdienstvollen Werke hervorgehoben, daß es eine feste, sichere Grundlage für die weitere Erforschung der fränkischen Mundart bildet und daß es als bahnbrechend und wegweisend angesprochen werden darf. Es verdient über den Kreis der Zunftgenossen hinaus Freunde und Verehrer zu gewinnen."

In Vorbereitung ist: **Altalemannische Grammatik** von Prof. Dr. **K. Bohnenberger.**

Otfrid der Dichter der Evangelienharmonie im Gewande seiner Zeit. Eine literar- u. kulturhistorische Studie von **E. Pfeiffer.** Geh. 2,60 ℳ, geb. 3,40 ℳ.

Die Gedichte Oswalds von Wolkenstein herausgegeben von **J. Schatz.** 1910. Geh. 6 ℳ, in Lwdbd. 6,60 ℳ.

Anastatische Neudrucke:

Deutsche Mystiker des 14. Jahrhunderts herausgeg. von **Franz Pfeiffer.** 1. Band: Hermann v. Fritzlar, Nicolaus v. Straßburg, David v. Augsburg. XLVIII, 612 S. (Leipzig 1845.) Neudruck 1907 geh. 12 ℳ, geb. 13 ℳ. 2. Band: Meister Eckhart. XIV, 687 S. (Leipzig 1857.) Neudruck 1906 geh. 12 ℳ, geb. 13 ℳ.

(Der 2. Band wird **nicht mehr einzeln** geliefert.)

Die Deutschen und die Nachbarstämme von **Kaspar Zeuß.** 2. unveränderte Auflage. 1904, anastatischer Neudruck der Ausgabe von 1837. 16 ℳ, in Halblederband 18 ℳ.

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